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When a man discovers a Polaroid® Land Camera among his gifts, all other presents wait! He takes it from its box, examines it with mounting excitement. He snaps the shutter... and 60 seconds later shows the family a finished picture — a Christmas picture for all to enjoy *on Christmas morning*.

That's only the beginning of a lifetime of picture-making pleasure. He'll use his Polaroid Camera constantly for travel pictures, party snaps, family celebrations, portraits, pictures for his business or pro-

fession. He'll take better pictures, because seeing results on the spot helps him get the picture just right. No disappointments, no waiting and wondering "how it will come out." The picture is big, too — $3\frac{1}{4}'' \times 4\frac{1}{4}''$ in brilliant black and white. A whisk of the print coater (packed with every picture roll) gives it lasting lustre and protection.

The Polaroid Camera is the gift for that very special name on your Christmas list. See it at your photo dealer's now, to make sure of delivery before Christmas.

NOW! TWO FINE POLAROID CAMERAS

The Model 95 is designed for those who want an easy-to-operate, inexpensive camera for perfect snapshots indoors or out. More than 50,000,000 pictures have been taken with it. For those who like the greater versatility of a deluxe camera, there's the sensational new Pathfinder model with fast f/4.5 lens, high-speed shutter, coupled range-finder and many other refinements. Ideal for pictures in poor light...for fast-action shots. See them both—at your dealer's.



Model 95

If you would like this thrill for yourself...start hinting now

POLAROID *Land* CAMERAS



Pathfinder
Model 110



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PK-5
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offers complete developing and printing equipment—three 5 x 7-inch rocker trays; Kodacraft Printer with hinged cover; Kodacraft Roll-Film Tank with 620-120 roll-film apron; Brownie Darkroom Lamp, Model B; 25 sheets 2½ x 3½ Kodak Velite Paper; graduate; 2 Kodak Tri-Chem Packs; Kodak Darkroom Thermometer; Kodak Glass Stirring Rod; 2 Kodak Junior Film Clips. **SPECIAL 10.80**

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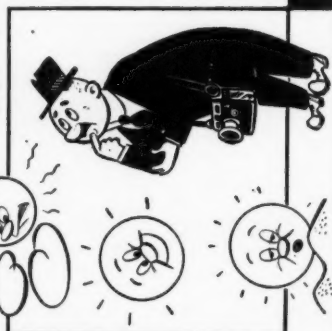
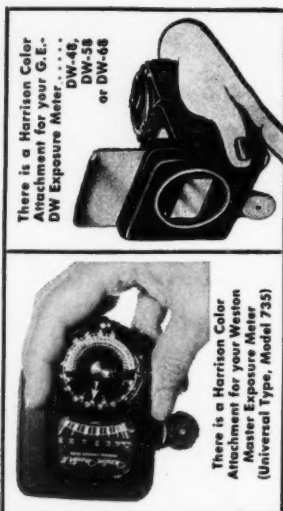
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DECEMBER 1952

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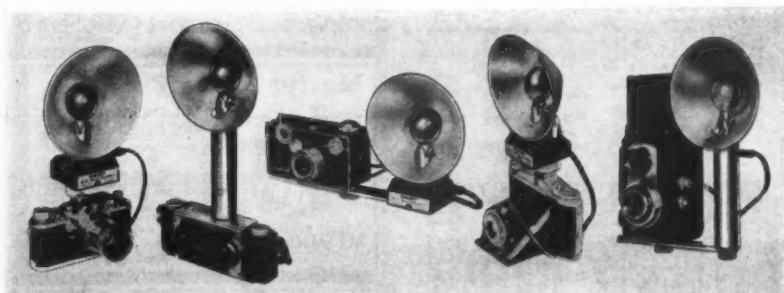
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Super Ikonta B f2.8 Tes-		99.50	70.00
sar		99.50	70.00
Super Ikonta BX f2.8 ctd.	281.00	189.50	130.00
Tessar Sync	281.00	189.50	130.00
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flash	186.00	115.00	90.00
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Pacemaker Crown Graphic 2 1/4 x 3 1/4 f4.5 ctd. rldr.	239.85	155.00	120.00
Pacemaker Crown Graphic 2 1/4 x 3 1/4 f4.5 ctd. rldr.	232.90	159.00	120.00
Pacemaker Speed Graphics equipped as above	279.50	169.00	130.00
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8mm CAMERAS

Revere 50, f2.8	49.50	27.00	22.00
Revere 88, f2.5	72.50	39.50	30.00
Revere c40 Mag. Turret	99.50	59.50	45.00
Revere f2.8	129.50	74.50	60.00
Revere 61, Mag Turret	112.50	64.50	52.50
Revere 63, Mag Turret	142.50	75.00	65.00
Keystone K 10 f2.8	58.50	36.00	30.00
Keystone K 22 f2.5 ctd.	72.00	39.50	25.00
Keystone Olympic f2.5	74.00	44.50	35.00
Keystone K 40 Mag f2.5	107.75	64.00	50.00
De Jur Citation, f2.5 ctd.	134.95	74.00	60.00
De Jur Mag. Embassy, f2.5	143.95	87.50	65.00
De Jur Mag. Embassy Turret, f1.9 ctd.	143.95	87.50	65.00
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Bolex L 8 f2.8	97.00	52.00	42.00
Bolex H 8 Leader, f1.9	291.50		145.00
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Pathe Super 16 Turret	395.00	259.00	210.00

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De Jur 750	149.50	88.00	65.00
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50mm f2 ctd. Summarit	187.00	109.00	80.00
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85mm f1.5 ctd. Summarex	499.00	284.00	220.00
90mm f4 ctd. Elmar	132.60	84.50	63.00
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FOR CONTAX

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1 1/2" f3.5 ctd Tele lens focusing mount 10.88
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Available in a wide variety of sizes and contours to fit individual requirements. Interior surface blackened with light absorbing material. Each unit engraved with size and series.



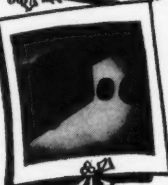
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the last word

Standing Pat

Sirs:

This photograph was made during the Miss America pageant at Atlantic City. The subject is Marilyn Monroe, who headed the parade. It was taken



Taken by Thomas Petroff with GOERZ DAGOR LENS

with a Kodak Medalist at 1/100 sec., and f/11, on Plus-X film.

Atlantic City, N. J. George B. Morgan

• To the best of our knowledge this is the first time MODERN has published a picture of Marilyn Monroe. Reader Richard E. Lane (Last Word, Oct. 1952) and others to the contrary, the girl in Dream Job, August 1952 issue, is still Pat Hall.—Ed.

Ambidextrous Gowland

Sirs:

It seems to me you are inconsistent. Part of your articles describe Mr. Peter Gowland as being a flashbulb user, the rest of the time you say he uses electronic flash. Which does he actually use?

Newark, N. J.

Dick Andrews

• For the sake of economy, Gowland nowadays prefers electronic flash for most of his pro work. He switches to flash for illustrating articles for MODERN because we have more readers owning flash guns than we have readers using electronic units.—Ed.

About Models

Sirs:

I am an amateur photographer and glad of it. I wouldn't trade one of my 5c snaps for any of those so-called professional shots. What is "professional" about taking one or two hundred shots before coming up with a picture that is posed from one end to the other and looks anything but natural? I like the

(Continued on page 54)

Serenity

A photographer's skill, esthetic sense and experience has enabled him to captivate the soft, appealing, warm and sensuous charm of a truly beautiful woman for all to see and admire.

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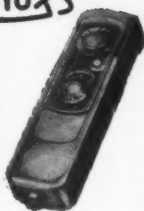
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Minox Entarfer, Model III..... 2.02
Black and White Film 12-50 exposure cartridges per box.. 1.25
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The outstanding 1953 Exakta brings these notable advances: Pre-set diaphragm control • Cartridge-to-cartridge film feed • Hinged back • Film speedometer • New improved Carl Zeiss Lenses.
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Biotar 75mm f/1.5 lens..... 216.50
Angenieux 90mm f/1.8 lens..... 149.50
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Leihof



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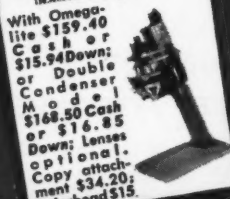
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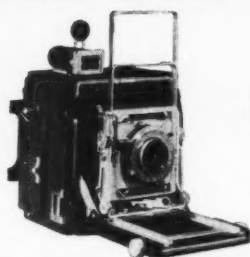
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(That is, you get the complete Graphic outfit as listed to the left, and the price you pay is shown following the camera and lens you choose.)

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2 1/4 x 3 1/4 Crown	123.80	4 x 5 Crown	126.40
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3 1/4 x 4 1/4 Crown	120.60	4 x 5 View #II w/case	148.50

(Customer's lens installed at no extra charge)

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SIZE	LENS	SPEED GRAPHIC	CROWN GRAPHIC
2 1/4 x 3 1/4	f4.5 Ektar 4"	\$319.00	\$279.00
	f3.5 Schneider Xenar	329.00	289.00
	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3 1/4 x 4 1/4	f4.7 Schneider Xenar 5"	303.00	258.00
	f4.7 Optar 5 1/4"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5 1/4"	329.00	284.00
4 x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5 1/4"	318.00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5 1/4"	334.00	289.00
	f4.5 Zeiss Tessar 6"	339.00	294.00
	f3.5 Zeiss Tessar 6"	399.00	354.00

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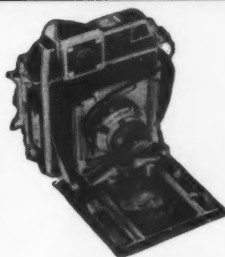
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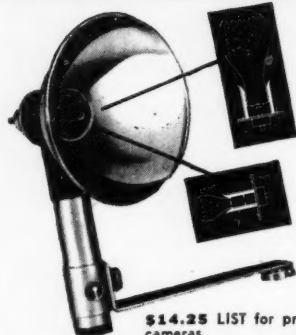
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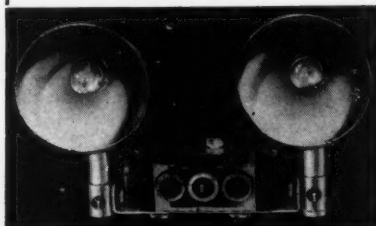
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COFFEE BREAK with the editors

THIS MONTH'S COVER . . .

The last time we saw Mickey, John Bright's clever 6-year-old canine of doubtful ancestry, he was a pool sharp cue and all, (*MODERN*, August 1951). Since then, according to photographer Bright, Mickey has forsaken the evils of pool to play a more sedate role—that of St. Nicholdogs. Presumably he is about ready to start on his rounds, bringing all good puppies a Merry Christmas. If he pays you a visit by mistake, don't feel insulted. You wouldn't want him to be dogmatic.

Oh yes, technical data. Better go back to that August 1951 issue. There you'll find the whole story in case you have some talented hound around your house.

TREASURED PHOTOGRAPHS? . . .

In "Coffee Break" (October issue of *MODERN*) Henry McLemore, a syndicated writer for the *San Francisco Examiner* was quoted as suggesting that photographic prizes go to the most treasured snapshots rather than "a picture of the extraordinary."

"In my opinion," writes *MODERN* reader George Brugger of Denver, Colorado, "contest pictures must have unusual quality, good composition and tell an interesting story. . . . I have an oak dinette set which is dear to me because I sanded and refinished it. To an expert, it wouldn't even make good campfire wood. Get the idea, Mac?"

THAT WORD AGAIN . . .

Possibly the most overworked word in art criticism is "great" and all of its variations. For that reason, we try to use it as sparingly and as judiciously as possible. A year ago this month was just about the last time we applied the term to a photographer—in our story

on W. Eugene Smith's fine photographs of Spain. Now, twelve months later we find the word popping up again—this time in a quotation from Edward Steichen, concerning his estimate of Dorothea Lange as "the world's greatest documentary photographer," page 68. And to back up his belief in Miss Lange, Mr. Steichen is including a number of her photographs including "First Born" in a show called "Dio-genesis With A Camera", which opens at the Museum of Modern Art in New York City on November 26th.

CONCERNING DEVELOPERS . . .

Presenting glunk! The new great developer that lets you take pictures at f/22 at 1/1000 second in coal mines with slow pan film. . . .

That's the story we are not presenting this month in *MODERN*. Instead, we announce the availability of Ergol. It may be your bowl of soup and it may not. To find out, read John Wolbarst's down-to-earth factual account starting on page 62.

MODERN will continue to bring you the latest development on new products (see page 132 for information and tests on two rather different electronic flash units) as they become available. No flights of fancy prose. Just facts, pro and con, letting the chips fall where they may.

OF CINERAMA . . .

By this date, the nationwide press has, no doubt, advised most of the U. S. that New York City has been visited with a new form of motion picture—Cinerama. Cinerama uses a screen roughly the height of the average movie theater unit but it is three times as wide and in the form of a concave semi-circle. Three projectors are synchronized to throw a single image on the screen. Their beams are joined much like a still panorama shot—only Cinerama moves. Admittedly a trip on a roller coaster is quite realistic. You have a feeling that they wish the ride were over. Screams can be heard from the audience. But is the image more than large? Is it three dimensional? Will it revolutionize movies?

It is of historical record that the first witnesses to motion pictures fainted and ran screaming from the hall at the sight of a wave rolling towards the audience. To them this was reality—it was not in color, it was confined to the narrow limits of the screen and there was no third dimension. But soon the audience sat still in their seats and demanded more than mere scenic episodes. They demanded stories and they got them. Cinerama will sooner or later have to stand this test. Is it merely a system to produce eye-filling

(Continued on page 16)



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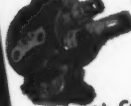
Cine-Voice, Single Lens Model, \$695 Cash or \$69.50 Down; Cine-Voice, 3 Lens Turret Model, \$784.50 Cash or \$78.45 Down; Auricon-Pro, 200' capacity, \$1310 Cash or \$131 Down; Auricon Super-1200, 1200' capacity, \$4315.65 Cash or \$431.56 Down.

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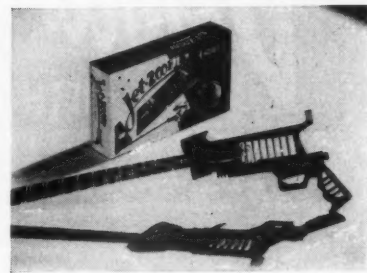
COFFEE BREAK

(Continued from page 14)

scenics or can it do more? It is certainly not three dimensional. There is no separation between foreground and background. Will it add to the growth of movie technology or will it be a passing fad and go the way of the anaglyphic stereo movies which allowed you to see stereo by holding a pair of green and red cardboard framed glasses to your eyes? The audiences screamed at the anaglyphs, when a baseball pitcher threw a ball at the audience. The anaglyphic technique is far different than that of Cinerama but the screams from the audience are the same.

spire you to shut off the light and continue enlarging.

But our favorite item this month is a "Jet Zoom" which shoots a nine-foot paper spiral with a simple repeating



Just out of this world.

ACCENT THE POSITIVE • • •

Free-lance photographer Griffith Davis certainly gets around. Last time we mentioned him (Sept. 1951) he'd been in Ethiopia photographing Emperor Haile Selassie. Now he's returned from a third trip to Liberia with some photographs showing a very perceptive eye for the changes taking place



Perceptive eye for changes.

in that country. New York's Museum of Natural History recently placed these pictures on exhibition. They point up the contrasts in a society just beginning to be touched by progress—and are ample proof that documentary travel photography need not be dull.

LEAVING THE EARTH? • • •

Odd new photo products continue apace this month. Beside the interesting items listed in the "New Products" section, we held up quite a number of items for which we could find no photographic use. Any help will be appreciated. For instance there's a new roller vibrator "designed to give relaxation to the entire family." The secret, we are told, is "its 20-hand rub-down effect." Might be good after making 70 or so enlargements on a low enlarging easel at that.

We also have a device for making square hamburgers. We thought it might pass for a print straightener but it didn't. How about mounting a Feathered Bird Picture in your darkroom? It might be just the thing to in-

action. "Warning," proclaims the release, "do not get caught between the planets without one."

Photographers might well ponder the power of a nine-foot spiral before setting out for Mars. Personally we can't see much photographic use for it unless it is guaranteed to eradicate the character who insists on barging into a darkroom in the midst of an enlargement.

CONTEST NEWS • • •

For any of you who may have traveled to Israel with a camera, the Israel National Tourist Center announced a photographic contest in the beginning of the 1952 tourist season. The deadline for this contest is November 30th. Here's what you must do to be eligible for prizes of silver jewelry: Black and white entries must be a minimum of 5x7 in. in size and should be submitted in duplicate. No size limitations on color transparencies. Entries should consist of pictures taken by tourists during their stay in Israel and should depict landscapes, holiday resorts, people at work and play, types in Israel, holy places, etc. Entries will be judged equally on the basis of beauty and the interest to tourists.

There will be first, second and third prizes in both color and black-and-white. Winning and running up prints will be exhibited at the Center's gallery in New York and will then be sent around the country on a traveling exhibition. Rules and applications are obtainable from the Israel National Tourist Center at 475 Fifth Avenue, New York 17, N. Y.

COMING NEXT MONTH • • •

• If you have always wanted to get beyond the shooting stage and into enlarging, *Enlarging from A to Z* is for you.

• A photographic report on Charlie Chaplin's controversial new film *Lime-light*.

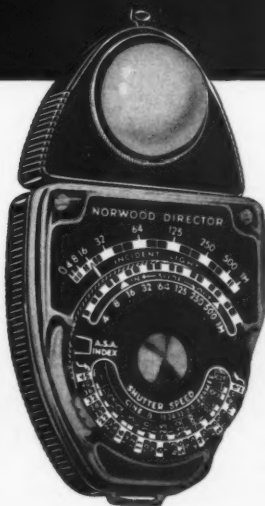
• The world's biggest flash shot in color.

• How to take simple still lifes in color indoors—what subjects, lighting are best.

Here's still another reason
why the BEST photographers use the

NORWOOD *Director*

You saw this photograph in full color on the cover of the November issue of *Photography Magazine*. It was made by Tana Hoban, 2219 Delancey Place, Philadelphia, Pa., with a Graflex camera on $3\frac{1}{4} \times 4\frac{1}{4}$ Kodachrome. The exposure was $f/2.5$ at $1/10$ th second, measured with a *Norwood Director Exposure Meter*.



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3. Rockefeller Center, New York City
4. Black Island, Alaska
5. Around New York City
6. Statue of Liberty, New York City
7. From the Empire State Building
8. Washington, D.C. Landmarks
9. Times Square to Central Park
10. Salt Lake City, Utah
11. D. Roosevelt Shrine, Hyde Park
12. Magnificent Niagara Falls
13. Niagara Falls
14. Bryce Canyon National Park
15. Yellowstone National Park
16. Yellowstone National Park
17. Grand Canyon National Park
18. Around Yellowstone Trails
19. Washington - Heart of the Nation
20. Santa Barbara, California
21. Yosemite
22. Big Bend National Park
23. Washington, D.C.
24. Mount Rushmore National Park
25. Miami Waterfront
26. Miami Beach
27. St. Augustine, Florida
28. Hollywood Boulevard
29. California Waterfront
30. New York City - Radio City
31. New York City - Madison Avenue
32. New York City - Midtown Eastside
33. New York City - Downtown
34. New York City - Financial District
35. Great Smoky Mountains
36. Chicago, Illinois
37. Notre Dame University
38. Touring the Grand Canyon
39. Grand Canyon Scenic Beauty
40. Colorado & Estes National Park
41. Denver, Colorado
42. Yosemite National Park
43. Wisconsin Dells
44. Grandeur of the Tetons
45. Mackinac Island, Michigan
46. Petrified Forest
47. Mt. Desert Is. & Acadia National Park
48. Hoxsey House
49. Tournament of Roses I
50. Tournament of Roses II

FRANCE

51. Paris and Notre Dame Cathedral
52. Landmarks in Paris
53. Paris and Points of Interest
54. Louvre and River Seine
55. Paris
56. Scenes in Madrid
57. Madrid has Beauty and Life
58. Spain
59. Spain
60. Spain

IRELAND

70. Sunup in Slieve in Cork
71. Visiting Blarney Castle
72. Louis, Cork and Shannon Airport
73. Past and Present in Limerick
74. Ireland
75. Ireland
76. Ireland
77. Ireland
78. Ireland
79. Ireland

ITALY

80. Rome and Landmarks
81. Rome, Ruins, Mt. Vesuvius
82. Rome and the Present
83. Along Rome Streets
84. Rome has Ancient Splendor
85. Vatican City and Religious Rome
86. Rome - The Old and New
87. Inside Vatican
88. Genoa and Columbus
89. Venice, City of Canals

EGYPT

100. Pyramids to Cairo
101. Cairo - Ancient and Modern
102. Landmarks on the Nile
103. Everyday Life in Egypt
104. Egypt
105. Egypt
106. Egypt
107. Egypt
108. Egypt
109. Egypt

INDIA

110. Street Scenes in Bombay
111. Life is interesting in Bombay
112. India
113. India
114. India
115. India
116. India
117. India
118. India
119. India

PORTUGAL

120. Scenes in Lisbon
121. Beauty and Color in Lisbon
122. Portugal
123. Portugal
124. Portugal
125. Portugal
126. Portugal
127. Portugal
128. Portugal
129. Portugal

SCENIC TOURS

130. Alaska - American Outback
131. Honolulu, Waikiki - Hawaii
132. Highways, Palm Springs - Guam
133. Hawaii
134. Hawaii
135. Hawaii
136. Hawaii
137. Hawaii
138. Hawaii
139. Hawaii

ENGLAND - CANADA

190. Classic England
191. Canada
192. Newfoundland
193. Australia
194. Australia
195. Australia
196. Australia
197. Australia
198. Australia
199. Australia

ISRAEL

211. Haifa & Tel Aviv
212. Israel
213. Israel
214. Israel
215. Israel
216. Israel
217. Israel
218. Israel
219. Israel
220. Israel

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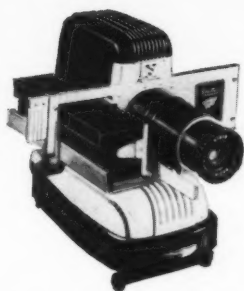
A complete 300-watt blower cooled slide projector built into its own sturdy, lightweight metal case . . . with 5" coated *anastigmat* lens, built-in slide file and handy micro-tilt . . . priced remarkably low for the merriest Christmas for years **\$54.50*** to come! Complete with case . . .

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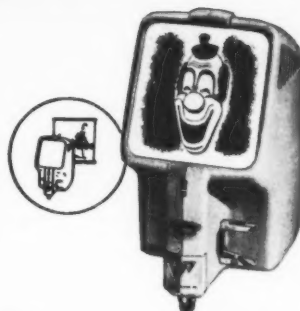
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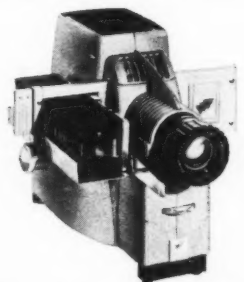
TDC Mainliner "300"—A 300-watt projector with built-in blower, coated 5" f/3.5 anastigmat lens in helical focusing mount. SELECTRON-Semimatic changer included. **\$6250***



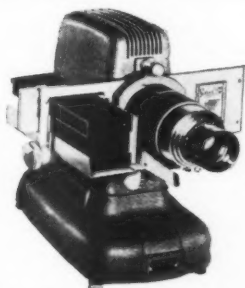
TDC Model A-1—150-watt convection cooled projector with coated 5" anastigmat lens. Lowest price quality projector. **\$3475***



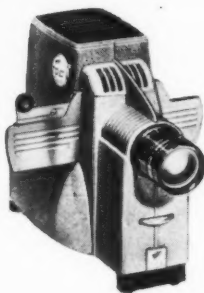
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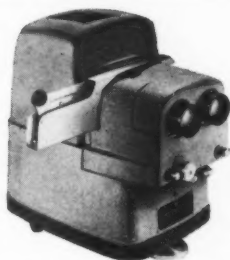


TDC Deluxe Model D—Including SELECTRON-Semimatic changer. 300-watt blower-cooled projector, 5" f/3.5 coated anastigmat lens, many exclusive TDC quality features. **\$6950***



TDC Streamliner "300" Duo—For both 2" x 2" and 2 1/4" x 2 1/4" slides. Blower-cooled 300-watt illumination, 2 1/4" x 2 1/4" changer, 5" f/3.5 coated anastigmat lens. **\$6950*** 2" x 2" manual changer, \$2.50 extra.

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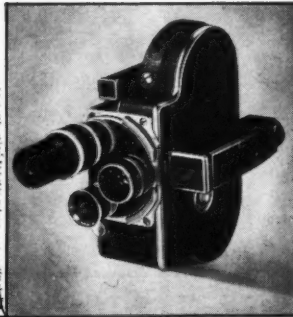
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L-8 ME on Christmas morning with a beauty of a Bolex. All ranges of speeds, adjustable finder, fixed focus f/2.8 lens and wrist strap. \$97.00. A focusing mount lens and zipper case can be had for \$19.50 additional.



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M-8 PROJECTOR assures a brilliant future for home movies. The only 8mm projector with so many fine features. Snap-threading and single-control settings. Big picture quality is assured with the M-8. \$176.50



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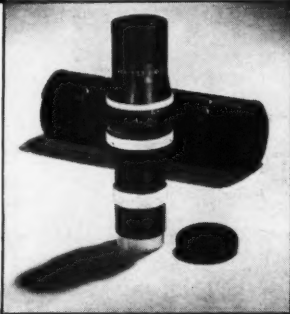


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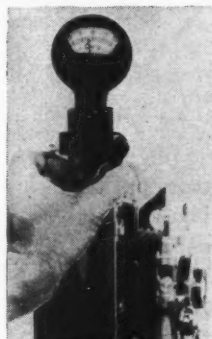
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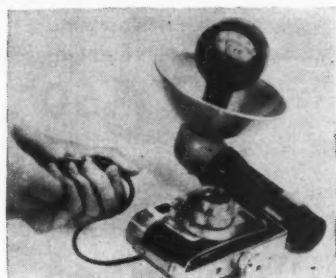
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behind the scenes

news of the photo industry

Leitz vs. Leitz, Part II

Last month in this column we announced the purchase of E. Leitz, Inc. New York, by Dunhill International, Inc. and the subsequent refusal of the Leitz factory in Germany to sell to the new owners. Ads were canceled, publication by E. Leitz, Inc. New York, of *Leica Photography* magazine was to be suspended. Customs officials were instructed to refuse entry of all Leicas brought into the U. S. A. by individuals.

This month, it was announced that E. Leitz, Inc. New York has been sold again—this time to Henry Mann of New York City who becomes Chairman of the Board and President of E. Leitz, Inc., New York. He announced that he has received assurances from Ernst Leitz, Wetzlar, the factory, that he can expect a continuous flow of Leica cameras and merchandise. Customs restrictions have been removed and *Leica Photography* is to be published.

Gauthier has a birthday

Most people reading the names "Compur" or "Prontor" on a shutter imagine the name to refer to the shutter type only. Actually this name is the trademark of the manufacturer.

For instance, all Prontor shutters manufactured today emanate from the factories of Alfred Gauthier, Calmbach, Germany, which this month celebrates its 50th year of existence.

Gauthier manufactures Pronto, Prontor-S, Prontor-SV and Vario shutters, all between-the-lens types. They differ mainly in diameter and speed selections.

Japanese Reflexes

With the Nikon and Canon 35mm cameras introduced on the American market (see the June '51 and Nov. '52 issues of *MODERN*), you're likely to wonder whether the Japanese make cameras other than 35mm.

Be it here known that the grass is not growing 'neath Japanese feet.

Take twin-lens reflexes for instance. At latest count there were at least 19 manufacturers producing this type, from simple non-automatic, limited shutter speed models to completely automatic f/2.8 models with shutter speeds to 1/400. Only the Japanese could invent such quaint names for their products: Olympus Flex, Graceflex, Elmoflex, Minoltaflex, Mamiyaflex, Welmyflex, Beautyflex, Primoflex, Airesflex, Lamelflex, Superflex, Firstflex, Nikkenflex, Elger Reflex, Tubasaflex, Laurelflex, Isocaflex, Masmyflex and Ricohflex. Only the last named has been seen in this country in any numbers.—THE END

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- *Uses No. 130 film. 12 exp.

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That famous 'Gun Camera' used by Navy & U.S.A.F. Electrically operated. Ideal GIFT for amateur or the professional movie maker.

Has a 1-3/8" (35mm) lens with built-in exposure guide & shade. Adjustable for THREE SHUTTER SPEEDS—16, 32, & 64 frames per sec. Uses regular Eastman magazines (50 ft.). Comes complete with ZOOM viewfinder and battery box. Requires no winding—operates on 24 volt current supplied by ordinary dry cell batteries carried in box that clips on to belt. Takes Black & White or Full Color. This is a COMPLETE UNIT except for film and batteries.

CONVERTED MODEL—Rebuilt with special adapter which fits any STANDARD 16mm Movie Lens. Makes the above camera one of the finest of its type on the market. Available with or without lens but comes with "C" mount adapter.

FILM (50 ft.) B&W—\$3.00 Set of Batteries \$1.79

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FLASH CAMERA 1375

CASE 299

Made by Italy's finest Camera Manufacturer. A handy box-type camera with built-in flash synchronization. Has a hard coated f.8.8 precision ground, 75mm lens in a precision focusing mount—adjustable close-up to inf. Shutter has 2 speeds: 1/75 sec. & Time. Has one optical & one sport view finder. Takes 8 exposures on a roll of standard 127 film—B&W or color. Metal body is leather covered in choice of 4 beautiful colors: Dk. Brown, Tan, Blue, Dk. Green. Handsome leather carrying case comes in same colors as above. (please state color choice.)

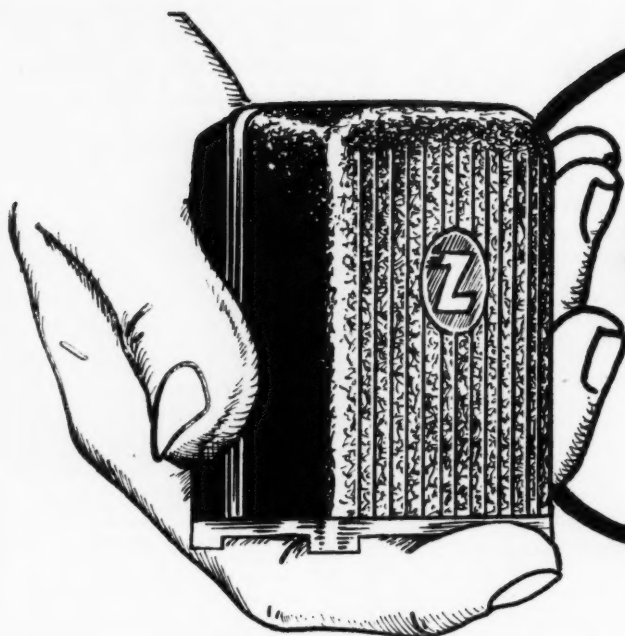
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These desk type telephones provide perfect, two-way hookup between the darkroom and any point up to 100 ft. Each set includes 2 phones, wire and hookup instructions. Operates on flashlight batteries. Has blue enamel finish. Price per SET.

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Voigtlander

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SLIDE PROJECTOR

COMPACT — PORTABLE

Projects 2 x 2 Color Transparencies
up to 10 ft. wide!



The Zett 35 is so tiny it can be carried in an overcoat pocket or the corner of a brief case, yet it will project color transparencies up to 10 feet wide . . . clear and sharp . . . perfectly and evenly illuminated.

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LOngacre 4-1600



The most brilliant new star
in the photographic galaxy

THE BERTRAM CHROSTAR EXPOSURE METER

for still or movies
Indoors or outdoors
Color or black and white

Looking around us...

Back in 1947 the U. S. Department of Commerce sent me on an official mission to Germany to make a survey of the photographic and optical plants. While there I had an opportunity to visit the Bertram factory. This was my second visit to it, the first being in 1931.

Mr. Bertram explained that although his plant seemed to be somewhat idle right after the war, he was then planning to put on the market some very novel exposure meters and hoped that we would continue the distribution of his products as we had been doing since 1931.

Recently, I revisited the self-same plant. It was full of hustle and bustle. Two hundred and fifty people were busy making exposure meters. The shipments going out of the Bertram factory were stenciled for as many as 65 countries all over the world.

I asked Will Bertram, "When will you have a new model meter with additional new features?" With a twinkle in his eye he took out his latest creation and said, "It took a little time to make this 'star' but here it is, 'THE CHROSTAR'."

I looked at this jewel of a meter and marveled at its modern simplicity. Anybody could operate it. Naturally, I insisted he send an immediate shipment to WILLOUGHBY'S. This was in May 1952.

And now, we are proud to be able to present this wonderful direct-reading meter, THE CHROSTAR, to you lovers of photography. I urge you to see THE CHROSTAR.

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Featuring a revolutionary new-type super-sensitive photo cell of unerring accuracy, it assures correct exposure quickly, accurately — eliminates guesswork, tricky calculations. Operates perfectly indoors or outdoors and in any light. For all speeds of still film and for movies from 8 to 64 frames per second.

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Voigtlander



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2 1/4 x 2 1/4 **PERKEO I**

- Flash contact and self timing device
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- With Vaskar f4.5 lens in Prontor Shutter

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CARRYING CASE \$8.75

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Voigtlander 35mm **VITO II** Camera

With Color-Skopar f3.5 lens
in Super Prontor Shutter

Built-in self-timer
Built-in Flash

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Carrying Case... \$7.75

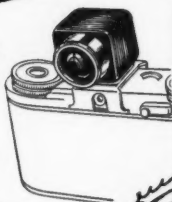
**Voigtlander KONTUR
SPORTSFINDER
VIEWFINDER**

- No eye strain—no squinting
- Spots still or moving objects in full size
- Shows completely composed picture with faithful accuracy
- Has fitting to attach to standard shoes

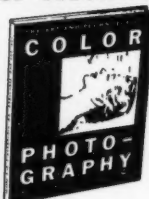
35MM—2 1/4 x 2 1/4—2 1/4 x 3 1/4

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Clip-on adapter for Voigtlander cameras not equipped with shoes **\$1.50**



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Extended 48 1/2 in.
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KONICA I

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New products

Two New Speedlights

Two new electronic flash units, Speedlight Midget 100 (illustrated), and Ascor Model MB-100 are now on the market. Both units are portable, weigh 6½ pounds with battery, deliver 100 watt seconds of power and have a flash duration of 1/1500 sec. They also operate on AC or self contained batteries, have built-in chargers, come complete with battery, and have the



same guide numbers. The manufacturer claims a guide number of 220 for normal development of Super Panthro-Press, Type B film, 320 for 25 per cent overdevelopment of the same film, and 40 for Kodachrome. Price for Midget 100-1 with one light, \$175; for Midget 100-2, with one light and provision for a second, \$187.50.

Ascor Model MB-100 is designed into a leather carrying case which provides room for carrying accessories. It also features a battery with spring terminals, and coil cord used in the cable from the power supply to the light unit. Price, with one light, \$235. Deluxe models and lightheads for both units are also available. For more information, and a brochure, write: AMERICAN SPEEDLIGHT CORP.

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A 3¼ x 4¼ focusing panel for focusing on ground glass while using a Graphic Polaroid back costs \$12.65 without viewing hood; with viewing hood, \$18.85.

Graphic View cameras with 4 x 5 Graflok backs may be converted to Graflok back for \$38.25; with other than Graflok back, for \$61.75. Pur-

(Continued on page 32)

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Aids to better photography

The master guide to all recommended photographic procedures



1344 pages
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For Last Minute Arrivals of
New lenses, see 3rd page of this ad

**ALL LENSES LISTED ARE
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Famous German

WIDEANGLE FOR 4" x 5" \$29.95

In Synchro Compur Rapid

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Never before in movie history was a superb 16mm telephoto lens or extreme speed and remarkable quality offered at nearly so low a price. The 3" Kinoflex has a beautiful chrome focusing mount, with settings from 5.5 ft. to infinity, nine clickstops from 1/2" to 1/1000th, a depth of field scale, built-in shade and filterholder. Fits all 16mm 'C' mount cameras (Bolex, Revere, B&H, Keystone).

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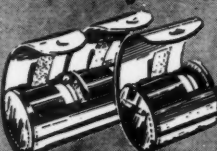
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AUX. TELEPHOTO
and Wideangle Lenses



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DESPITE NEW LOW PRICES:**

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FREE:** Your selection of any two of the filters marked * with every Spiratone aux. lens

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S; ideal for portraits, moderate telephoto work

135mm f:3.5 TELE-COLINAR

for KINE EXAKTA \$79.95



with pre-selector diaphragm Japanese ingenuity created this "first" in telephoto lenses for the Kine Exakta (any model)—a fast, color, color-corrected light weight lens with semi-automatic diaphragm control: the first telephoto lens with this most valuable feature for rapid, foolproof focusing at maximum aperture, shooting at the pre-selected opening by just a flip of the diaphragm selector ring. In comparison tests, the Tele-Colinar has proven equal to, or better than, any other 135mm lens for the Kine Exakta, regardless of cost. It is a "true" telephoto, only 3 1/2" long, weighs but 12 oz., has helical focusing, engraved depth of field scale, comes equipped with front and rear metal caps, in a neat wooden box—a prize package of unsurpassed value, quality, and performance.

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Other fine coated, color-corrected

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Testimony from thousands of satisfied users is no longer a surmise—the excellence of their optics is taken for granted, since the most meticulous photographers insist on Japanese lenses for critical work.

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Fit standard filterholders. Complete with simple-to-follow instructions.

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Matched closeup lenses with perfectly calibrated prism assure perfection in stereo-viewing and projecting.

Lenses fit standard Series I filterholders (\$2.00 a pair, from us). Available in Plus I, 2 and 3—each matched, in an anastigmat case \$5.95. All three sets for \$25.95. **Shipping Cost, each set 15c. 13 sets \$50c.**

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Focusing Range from 12" to infinity!

Settings graduated in inches up to 20" visible on dial. Readings from 22" to infinity directly visible through eyepiece as you focus. This precision precision instrument is indispensable for closeup work, yet ideal for normal ranging. Includes. Complete with case.

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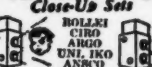
Couples rangefinder to highly-corrected closeup lens and permits rapid rangefinder focusing from 8" to 20", on any Leica.

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Universal 35mm Model, for Elmar, Summitar, all telephoto and wideangle lenses having a 35mm lens diameter—\$19.95. **Ship. Cost 25c**

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Set consists of matched closeup lenses for taking and viewing lenses, including parallax-correcting prism.

Only Spiratone offers you these extremely useful, in fact indispensable sets, at a fraction of the usual cost—yet unconditionally guaranteed.

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We doubt that any accessory was ever as badly needed as the new Proxifocuser which is designed to make closeup photography with the Argus simple and accurate as a landscape. It fits ingeniously over view and rangefinder windows, coupling these to a regular, separate closeup lens (see below) for combined, automatic distance setting and parallax correction. Proxifocuser is available in Plus I, 2 and 3, \$4.95 each—all three, including convenient leather carry-all case, \$14.95.

If you own filterholder, choose matching closeup lens(es) above. If you do not own filterholder, we recommend 2 Series V screw-in adapter, \$1.10, Series V closeup lenses, \$1.00 ea. **Sh. Cost 15c.**

CLOSEUP-MEASURE with LEVEL

\$249

Post-paid

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Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-bellows post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject, 151/8" metal baseboard practical for large originals, 1 1/2" diameter hole is 3/8" high. \$2 1/2" 11/16".

Goose-neck Light Attachment \$4.95

With C clamp, fits copystand or enlarger pole, 2 bullet reflectors, \$1.69 add'l. **4 lbs. Ship.**

EXTREME CLOSEUP STAND \$3.95

Makes closeups of coins, stamps, flowers, insects or any other small object with the simplicity of a snapshot of your child! Your 2 1/2" x 2 1/2" x 3 1/2" camera—**is automatically centered, no focusing necessary, no need to watch parallax.** Doctors, dentists, botanists, stamp and coin collectors waited for this accessory! Lens are removable for pocket-size storage. **Shipping Cost 15c**

IMPORTS AND OTHER PHOTO NEWS



NEW 1 1/2" TELEPHOTO LENSES for Bell & Howell Cameras.

This is the first time reasonably priced four-element, coated telephoto lenses are offered for those B&H 8mm cameras for which regular D-mount lenses cannot be adapted. Made to fit B&H Auto-8, 134 V and W cameras, the 1 1/2" f:2.7 focusing mount lens lists at \$21.95; the 1 1/2" f:1.9 focusing mount lens, incorporating such features as clickstops, depth of field scale and luxurious chrome mount, at \$38.95.

NEW TYDINGS BOOKS: Bolex, Voigtlander and Speed Graphic Guides. Three new books have been added to the popular Guide Series and will be of great interest to the owners of those cameras described in the books. The Bolex Movie Guide is an up-to-date description of motion-picture technique for the amateur as well as for the professional. Virtually every phase of Bolex photography, including the fascinating phases of stereo and zoom photography are discussed in a simple and understandable manner. The Speed Graphic Guide describes the 'safest formula' with which the amateur can obtain the same perfect results as the working pressman. Yet, as a reference guide, the Speed Graphic Guide is almost a 'must' for the professional photographer as well. The Voigtlander 35mm Guide covers the operation of the Vito, Vitessa and Prominent cameras in detail, while containing useful information on every phase of 35mm photography with these cameras in general. Any one of these books is well worth the moderate price of \$1.95.

NEW BC POCKET FLASHGUN

From Germany comes a capacitor flash unit that has every other unit on the market beat. At its moderate price of \$7.95, in includes a removable anaplanatic reflector, an ejector, a test bulb, and interchangeable

cords (your choice of ASA or Compur type tips). It fits neatly on the camera's accessory clip or can be used with an ingeniously designed bracket in the conventional method. The gun weighs only 4 1/2 oz., fits into your coat pocket, is finished in elegant ivory. Bracket, and battery (lasts a year or longer) are \$1.00 each addl.

INEXPENSIVE TELEPHOTO LENS FOR KINE EXAKTA, EXA

From Japan comes an excellent three element, relatively fast (f:3.5) telephoto lens, priced lower than any prime telephoto ever offered. This 80mm lens gives you more than 1 1/2 times linear magnification (compared with 50mm lens). front focusing from 3 1/2 feet to infinity, coated optics and sharp definition make this telephoto lens the ideal choice for the photographer with a limited accessory budget. **\$19.95.**

JAPANESE 16MM WIDEANGLE LENS. A focusing 17mm f:2.7 wideangle lens, in a standard C mount, is the latest in the line of Japanese movie lenses to reach the American market. It is well designed, has a chrome mount, click stops and is of course, coated and color corrected. It fits 16mm Revue, Keystone, Bolex, B&H cameras. **\$29.95, tax included.**

35MM SLIDE PRINTING MASK. A simple device imported from Germany, permitting anyone who has access to a darkroom to print positives for projection from 35mm negatives; or to make B&W negatives from color transparencies; or to make contact prints on paper from 35mm films. **\$1.00.**



EYE-LEVEL FINDER for 2 1/4 x 2 1/4 REFLEX CAMERAS.

A sensational new invention, combining an ingenious mirror system with a prism makes possible the use of almost any twin lens reflex camera—Rollei, Ciroflex, Kodak Reflex, Ricohflex, etc., as an eye-level camera, showing ground glass image right side up, unreversed, through eye-piece. This revolutionary new accessory is perhaps the most important development in reflex camera photography—making available to every twin lens reflex camera owner the feature which was most lacking: Eye-level shooting, with an unreversed view. Coated optics, adjustable finder to groundglass distance, instant positioning of finder—no reflex camera owner will want to be without this accessory. **\$19.95.**

PRESET DIAPHRAGM TELEPHOTO FOR PRACTICA, CONTAX S. For the first time, a telephoto lens with the popular auto-diaphragm feature is available to fit the Contax S and Practica cameras. Made by the famous Sun

Optical Co. of Japan, this new lens utilizes the same formula as the company's well-known regular 90mm telephoto lenses for the Leica and Kine Exakta. It is made in a new light-weight metal mount, weighing only 7 1/2 oz. Focusing is helical, from 3 1/2 feet, by means of an easy-to-grip ring. Preselector diaphragm works along the same lines as on the Tessar and Biotar, makes possible focusing at maximum aperture, shooting at preselected opening by a flip of the diaphragm ring. A really sharp lens for the critical user, 90mm f:4, with front and rear metal protective caps. **\$64.95. Leather Case \$4.95 additional**

CLOTH CHANGING BAG AT POPULAR PRICE. No photographer would ever deny the usefulness of a changing bag. Whether for use in an emergency, with the film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing films when no darkroom is available, a changing bag is justly referred to as a 'portable darkroom'. Many a photographer thought of buying a changing bag—but felt that \$7.00 was too great an investment. To bring the price down, we had our changing bags made in Japan—a country known for the fine quality of its materials and workmanship. Double-zippered inner and outer bags. (this bag lightproof in brightest sunlight)—elastic sleeves and ample inside working space, 17" x 16" make our Changing Bag something every photographer wants, needs and can afford, at only \$3.95.

35MM CONDENSER ENLARGER IN LOW PRICE FIELD IMPORTED FROM GERMANY. It can be easily seen that this unit fills a gap in the enlarger market—no enlarger under \$40.00 and suitable for 35mm is currently available on the American market. This new German enlarger has a 2" f:6.3 anastigmat enlarging lens capable of amazingly fine definition; its single condenser assures good contrast. Double column raising mechanism with degree of magnification visible is one of the enlarger's special features. On the wooden baseboard, blowups up to 5x7 can be made; by projecting onto a lower level, virtually any size enlargement is possible. Enlarger includes sandwich-type negative carrier, red filter, cord and switch. Complete unit, less bulb, **\$19.95.**

APHY

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SPEED FLASH SLANTS

by Nat Sperry

AS I have shown in my last two columns, one of the most important components of any electronic flash unit is the condenser. Many agree that the oil-filled condenser, while more expensive, is the most consistent trouble-free performer. However, in units designed for portable operation, the battery is of major importance.

Batteries, like condensers, come in two basic types. There is the Dry Cell type, which is initially less expensive, but has certain shortcomings. The Wet Cell Storage Battery, while more expensive, and bulkier, has numerous features which make it the sole choice of many photographers. First, because the dry cell cannot be recharged, its "shelf-life" is limited. In other words, when you buy a unit with a dry cell, you know that a certain amount of battery life has already gone down the drain during the time the unit was stored on the manufacturer's, distributor's or retailer's shelves. This is not so with the wet cell, which is not activated until the battery water is added by the retailer or purchaser. In any case, the wet cell, even after it has been "activated", can be recharged to bring it back to its **full original strength**. So you know, when you buy a wet cell, you are getting a brand new battery... while with the dry cell, some of the power is dissipated after it leaves the manufacturer's assembly lines.

However, that's only half-the-story. Because wet cells can be charged, you always have dependable, equal-interval flashing. The dry cell, gradually increases the time lag between flashes. Eventually the only thing you can do about it is replace it—and that's expensive.

The Wet Cell Storage Battery, the only type used in Epcu units, offers a minimum of 100 equal flashes per charge, and can take as many as 200 or more recharges, providing years of consistent, reliable service. For heavy duty performance, many authorities prefer the wet cell as the superior battery. That's why today's automobiles use wet cells exclusively.

A very interesting list of statistics came to my desk this week. It disclosed that in the past 6 months, approximately 60% of all Epcu units sold, went to people who were trading-in a less expensive competitive brand. It all bears out my original contention that the buying public prefers dependable, superior equipment.

The need for continuous, maximum performance that portable electronic flash units with Oil-filled Condensers and Wet Cell Storage Batteries offers, has become more apparent to leading photographers throughout the world.

I would like to offer my readers an interesting little booklet on the "ins and outs" of electronic flash, including technical info and accessories available for the electronic flash user. It's yours FREE, a post card does the trick.

Sincerely

Nat Sperry

EPCO PRODUCTS INC.
2500 Atlantic Ave. Brooklyn 7, N. Y.

NEW PRODUCTS

(Continued from page 27)

chasers of a 4 x 5 Graphic View camera may have it converted, by special order, for \$38.75.

The 105mm Kodak Ektar f/3.7 lens in No. 2 Flash Supermatic shutter, is back in stock and can be ordered separately, or as part of the Century or Pacemaker Graphic cameras.

Graflite Flash connecting cord has been increased in length to 20 in. to fit a wider variety of non-Graflex cameras. Price, \$1.30.

Metal clips for holding the dark slide of the film holder to the camera while shooting, are available individually for Anniversary Graphics, and will be fitted to any size Pacemaker or Century Graphic having four-sided viewing hood, for \$1.25. They are being installed on all new Pacemaker Speed Graphics. For more information write: GRAFLEX, INC.

ROCHESTER 8, N. Y.

Konica I and II, 35mm Cameras

The Konica I and II, made by Konishiroku Photo Ind. Co. Ltd., Japan, are now on the market. Both cameras take standard 35mm cartridges, and feature single window for range and view finder, built-in flash synchronization with standard ASA contact, helical fingertip focusing with depth of field scale, settings visible from the top, Synchro-Konirapid-S Compur



type shutter, and speeds from 1 sec. to 1/500 plus Bulb. The Konica II has a setting for Time and features in addition, double exposure prevention except when desired, cushioned body shutter release, and focusing lever which extends and locks lens mount in shooting position.

Price of Konica I with four-element f/3.5, 50mm Hexar, \$104.50; with f/2.8, 50mm Hexanon, \$117. Price of Konica II, with five-element, 50mm, f/2.8 Konicoated Hexanon lens, \$181.50. A leather eveready case for either camera costs \$8. For information write: KONICA CAMERA CO.

76 W. CHELTEN AVE., PHILADELPHIA, PA.

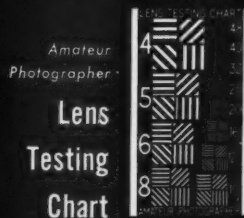
Kinoptik Motion Picture Lenses

A complete line of Kinoptik lenses, imported from France, is now available for 16mm, 35mm, and television cameras. The 16mm lenses, in C mounts, are the 20, 25, 32, 50, and 75mm Kinoptik lenses, featuring six-element design, coated lenses, anodized duralumin focusing mount, and T as

(Continued on page 36)

Nature Photography with the High-speed Flash

Electronic flash has opened a new field to the nature photographer. This fascinating, information-packed, 64-page booklet with 57 striking illustrations tells how to use high-speed flash most effectively. Written by Walker Van Riper, Robert J. Niedrach and Alfred M. Bailey, all of Denver Museum of Natural History. Price, 50c.



These charts were designed by the Editor of the British magazine, *Amateur Photographer*. With one simple test, involving no measuring and calculating, anyone can determine the resolving power of a lens and the maximum size to which negatives taken with that lens can be enlarged without noticeable loss of sharpness. Set of 15 charts and 25-page instruction manual, \$1.75.



35-mm. Photography with an Exakta

Kenneth Allison, Associate of the Royal Photographic Society, uses the Exakta camera exclusively. He believes it to be the best all-around camera available today and this belief encouraged him to write this book. He covers landscape, portrait, architectural, action, medical and other scientific, theater and ballet, flash and color photography and illustrates each subject with many superb photos. Price, \$3.

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TENAX II, f3.5 Novar	84.00	24.50
FLASH BANTAM, f4.5 Lens	57.75	29.50
KODAK 35mm, RF, f3.5	86.58	34.50
ARGUS C3, f3.5, Case		
Flashgun	69.50	39.00
MERCURY II, f2.7	82.90	19.95
KODAK BANTAM SPECIAL, f2.8	125.00	79.50
RETINA II, f2.8 Xenon	197.70	89.00
ARGUS C3, f3.5 Lens	62.50	39.50
ROBOT II, f4.5 Xenon	Spec.	79.00
BOISEY, f3.2, RF	61.50	39.00
KODAK "35", f4.5 Lens	Spec.	22.00
MINOX II, f3.5 Lens	Spec.	59.50
CONTESSA "35", f2.8 Tess RF		119.50

ROLL FILM CAMERAS

KODAK DUO 620, f3.5	52.50	29.00
KODAK MONITOR 620, f4.5	57.50	29.50
KODAK MONITOR, f4.5 Lens	57.50	29.50
PERKO I, f3.5 Skopar Lens	Spec.	35.50
KONTAK C, f4.5 Novar	Spec.	24.50
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KODAK MEDALIST, f3.5, RF	262.50	95.00
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Zeiss Tessar

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Skopar

BESSA 120, f4.5

ANSICO SPEED, f4.5

COUPLER WELTURI, f2.8 Tessar

Compur Rapid

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ZEISS SUPER IKONTA B, f2.8

Tessar, RF

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KODAK REFLEX, f3.5

KODAK REFLEX II, f3.5

ROLLEICORD, f3.5 Triotar

AUTOMATIC ROLLEIFLEX

f3.5 Tessar, Solenoid

ROLLEICORD, f4.5 Triotar

CIROFLEX, f3.5

CIROFLEX, f3.5

CIROFLEX, f3.5 Alpha

CIROFLEX, f3.5 Ropex

ANSICO AUTO REFLEX, f3.5

ROLLEICORD III, f3.5 Zeiss

Triotar

IKOFLEX III, f3.5 T. Tessar

ARGOFLEX, f4.5 Lens

IKOFLEX III, f3.5 T. Tessar

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BELL & HOWELL 70DA, 1"

f1.9, 17mm f2.7 Wide

Angle, 6" Telephoto

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f2.7 Wide Angle, 3" Telephoto

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ZINE, f1.9

KEYSTONE A7, 1" f1.9

CINE KODAK MAGAZINE

f1.9 Lens

BELL & HOWELL AUTOLOAD

f1.9

BOLEX H16 Turret f1.9

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f2.5

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VICTOR 40, 750 Watt	295.00	119.50
VICTOR 24, 750 Watt	225.00	99.50
AMPRO V, 750 Watt	295.00	129.50
BELL & HOWELL 179, 750 Watt	579.00	259.50
TONEMASTER, 750 Watt	Spec.	99.50
MOVIE-MITE, 75 Watt	198.00	89.50
AMPRO SYLST, 750 Watt	399.50	279.50
VICTOR 41, 750 Watt, Sound		
and Silent	295.00	119.50
NATCO MODEL 3015, 12"		
Speaker, 750 Watt	479.00	149.50
BELL & HOWELL 138, 750 Watt		
2" f1.6	298.50	139.50

BELL & HOWELL 120, 750

Wait, 2" f1.6

REVERE 16, Sound & Silent, 2" f1.6

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POWELL STROBE demon.	121.25	69.50

ENLARGERS, New	NEW	USED
FEDERAL 470, 5 1/2" Double Condenser Lens	109.00	75.95
FEDERAL 311, Condenser System 3 1/2" f4.5 Lens to 2" x 3" Neg.	69.25	49.95
FEDERAL 269 CL 3 1/2" Lens, to 2" x 3" Neg.	53.00	39.50
FEDERAL 315 CL 3 1/2" f4.5 Lens to 2" x 3" Neg.	80.00	59.50

DEMONSTRATORS	NEW	USED
ELWOOD 52, up to 5 x 7" Negatives	69.00	49.95
SOLAR 120, 3 1/2" f4.5 Lens to 2" x 3" Neg.	118.00	87.50
SUN RAY 72, with 3 1/2" Lens	94.50	63.25
SUN RAY 72, with 3 1/2" Lens	42.50	29.95

USED	NEW	USED
DOJUR II, to 2" x 3" Neg. Double Cond. 3 1/2" f4.5 Lens	99.50	74.50
DOJUR I, to 2" x 3" Neg. Double Condenser, 3 1/2" f4.5 Lens	126.50	72.50
OMEGA DII, to 4 x 5 Neg. Double Condenser, with Lens 211.50	139.50	
OMEGA 84, 2 1/2" x 3 1/2" f4.5 Lens	127.75	82.50
EK FLUORITE, to 2 1/2" x 3 1/2" f4.5 Lens	124.50	84.50

SLIDE PROJECTORS	NEW	USED
KODAK 2A, 150 Watts, 5" x 7" SKAN 100, Blower, Glass, New VIEWLEX APS, 2 1/2" x 3 1/2" Projector and Case, Used	52.80	41.95
LEITZ VILUX, Used	45.00	37.50
LEITZ VILUX, Fully Automatic	110.00	49.50
SCREEN SCRIBER, Overhead Projector, Lit. New	82.75	49.95
OPERADIO, Sound Strip Projector, Used	61.00	44.95
KODAK MERIT, f3.5, 150 Watt, Used	179.50	69.50
LA BELLE 301, Automatic, 5 Lens, 300 Watt	76.10	20.95
BAUSCH & LOMB 5, 150 Watt, 5 x 4 AK 5, Lens 300 Watt	94.00	73.95
TDC WN, 5 Lens 2 x 2 and 2 x 2, with case, used	29.95	23.95
GOLDFLEX 2, 2 x 2 and 2 x 2, 300 Watt, Blower	62.48	46.95
	125.00	48.50
	56.50	29.50
	62.00	24.50
	66.50	38.95
	86.50	58.50

TAPE RECORDERS, Used	NEW	USED
AMPRO 730	119.75	49.50
BRUSH BK411	259.50	85.00
AMPRO 731	119.75	79.50
MASCO 375	250.00	75.00
KICK 115	144.95	84.95

TRIPODS, Demonstrators	NEW	USED
QUICKSET STANDARD Junior	19.95	14.95
QUICKSET STANDARD Senior	34.50	25.95
QUICKSET STANDARD H. Boy	41.00	22.50
QUICKSET ELEVATOR H. Boy	52.00	39.95
KRYAL TRIPOD, 2 inch	16.47	12.95

LEICA · CONTAX · KINE CAMERAS and LENSES

LEICA A, f3.5 Elmar	NEW	USED
LEICA STANDARD, f3.5 Elmar	37.95	33.95
LEICA D, f3.5 Elmar	77.95	77.95
LEICA III, f3.5 Elmar	97.95	97.95
LEICA IIIA, f3.5 Elmar	122.95	122.95
LEICA IIIC, f3.5 Elmar	127.95	127.95
LEICA IIIC, f2 Summarit	259.00	140.95
LEICA IIIC, f1.5	350.00	192.95
coated Summarit	434.00	289.50
LEICA IIIIF, f3.5 coated Elmar	278.00	
LEICA IIIIF, f2 coated Summarit	382.25	
LEICA IIIIF, f1.5 Summarit	464.20	
LEICA IIIIF, f3.5 coated Elmar	209.00	
NIKON, f2 coated	259.00	177.95
NIKON, f1.4 coated	349.00	227.95
CONTRAF, f2.5 Tessar	47.95	47.95
CONTRAF, f2 Summar	87.95	87.95
CONTRAF, f2 Summar	133.95	133.95
CONTRAF, f2 Summar	167.95	167.95
CONTRAF, f1.5 Summar	187.95	187.95
CONTRAF, f1.5 Summar	225.95	225.95
CONTRAF, f1.5 Summar	287.95	287.95
CONTRAF, f1.5 Summar	480.00	327.95
CONTRAF, f1.5 Summar	534.00	335.95
CONTRAF, f2, Biotar	197.95	197.95
ZEISS TEXAR, f3.5 coated	66.00	40.95
CONTRAF, f2.5 Tessar	199.50	137.95
KINE EXAKTA I, f2 Biotar	137.95	137.95
KINE EXAKTA II, f3.5 Tessar	112.95	112.95
KINE EXAKTA, f2 Biotar	189.00	157.95
KINE EXAKTA V, f3.5 Tessar	199.50	149.50
KINE EXAKTA V, f2 Biotar	219.50	179.50
KINE EXAKTA V, f2 Biotar	345.00	345.00
EXA, f2.9 coated Minotar	89.75	62.95
EXA, f3.5 coated Tessar	119.75	80.95
Average Shipping Weight 5 lbs.		

SPECIAL! BRAND-NEW TELEPHOTO LENSES FOR LEICA, KINE EXAKTA

Critical tests prove these lenses to be of excellent quality, comparable to much higher priced models. Fully coated, focusing scale with depth of field indicator. Made in Japan. Each lens FULLY GUARANTEED by Peerless. Chrome polished brass mounts.

FOR LEICA (couple to Leica Rangefinder)	Clearance Price	BRAND NEW
80mm f19		44.98
Telephoto Lens 135mm f2.8		51.39
Telephoto Lens 135mm f2.8		51.39
Telephoto Lens 40mm f2.5		44.98
Wide Angle Lens		44.98
Ship. Wt. 4 lbs.		

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With The Purchase of...

2 1/2 x 2 1/2 REFLEX Camera Outfit
with FLASHGUN & CASE!
and f3.5 Coated Lens

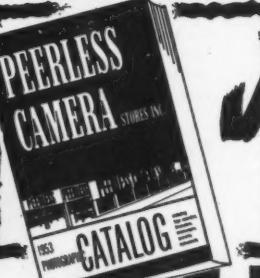
Complete Only **36⁹⁵** Total List \$67.50! Ship. Wt. 9 lbs.

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WORTH \$15.00!
With The Purchase of...

4 x 5 BUSCH Press Outfit
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PLUS! Kalart Coupled Rangefinder, Installed PLUS! 3-Cell Press Flashgun, Installed

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PICTURE IT IN THREE DIMENSION



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Now with a host of new and exclusive features! Take thrilling action with the world's fastest stereo shutter—1 second to 1/300th...fully flash synchronized. The only stereo camera with a self-timer that allows you to get into the picture...the only stereo with perfectly matched timing at all shutter speeds...the only stereo under \$250 with a double exposure preventive! Takes standard 35 mm. film—gives you the popular 24 x 23 mm. frame size. Super-sharp 1:1.7 F/3.5 "violet-brown" coated lenses for maximum light transmission. Exclusive center-wheel controls—all visible from the top. Perfectly centered optical viewfinder. Made with jewel-like precision by German craftsmen in Hamburg, the Iloca Stereo II brings you all the magic of 3-dimensional color photography at a thrilling low price!

NEW SPORTSFINDER WITH BUILT-IN SPIRIT LEVEL NOW AVAILABLE

- Insures perfectly aligned stereo pairs
- Facilitates viewing—especially for eye-glass wearers
- First time on any stereo camera!

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ERCONA CAMERA CORP., 527 Fifth Ave., N. Y. 17

NEW PRODUCTS

(Continued from page 32)

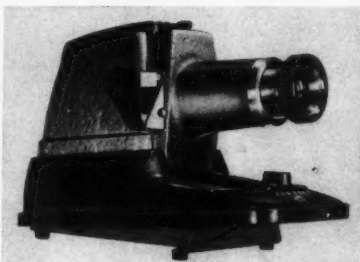
well as the usual f/ stop calibrations.

The 35mm and television series, until recently only available as part of a complete camera outfit, are now being sold in barrels or mounts. Lenses in this series are available from a focal length of 25mm to 20 inches. For descriptive literature and information on prices, write:

VICTOR KAYFETZ
130 EAST 56 ST., NEW YORK 22, N. Y.

GoldE Coronet Slide Projector

A new 200-watt 2 x 2 slide projector with 4 in. f/3.5 coated anastigmat lens, has been put on the market. The GoldE Coronet accommodates the GoldE Index Automatic or Manual Slide Changer, is blower cooled, and has a slide carrier designed to keep each



slide in focus every time. It also features an easy-to-operate tilt lever, light-trap roof mask, and scratch-proof rubber feet. The exterior is brown with gold-finish trim. Price, complete with lamp, case, and removable cord, \$49.95. For further information write:

GOLDE MANUFACTURING CO.
4888 N. CLARK STREET, CHICAGO 40, ILL.

Synctron 200 Electronic Flash

This portable electronic flash unit weighs 8½ pounds, and can be used at full power output of 200 watt seconds, or half power of 100 watt seconds. It operates on self contained wet cell



storage batteries, as well as 115 volts AC, has flash duration of 1/1250 sec., recycling time of 15-20 sec. and features a shoulder slung pack and lamp housing of Synctroplex. The manufacturer claims the following guide numbers were obtained in field tests: 400 for black-and-white high speed pan
(Continued on page 38)

REALIST Accessories

Make Stereo Easier

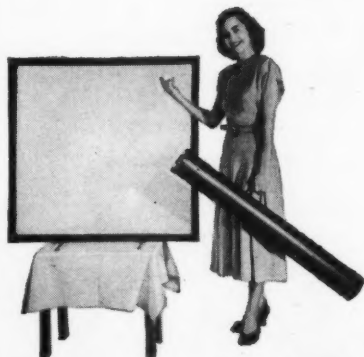


ST63

\$9.50

REALIST HANDI-VIEWER

® The finest viewer in its price range on the market today. Ideally suited as an extra personal viewer or for mass commercial use. The Handy-Viewer has the same fine, matched achromatic lenses, brilliant illuminating system, and life-size picture as the original ST61 REALIST Viewer. Entire viewing operation can be done with one hand. Sturdy, but so compact it fits into a man's suit coat pocket.



ST91A5

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Specially-designed for proper stereo projection. Elastic screen stretches absolutely flat, attaches easily to lightweight frame with Quick-Snap buttons. Surface is powdered aluminum bonded firmly for maximum reflection. Built-in tilt control directs reflected light to audience. Frame packs neatly inside attractive, tubular carrying case. Also available: 54" x 59" floor model with adjustable stand.

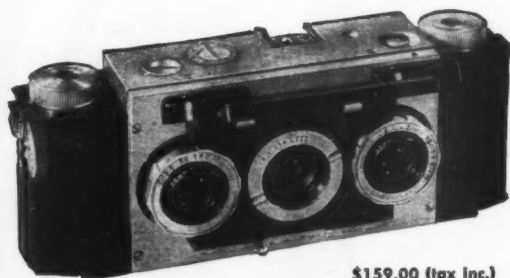
STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU



Take it easy WITH STEREO-REALIST

Children stay young forever
on true-to-life REALIST slides



\$159.00 (tax inc.)

CHECK THESE Realist FEATURES

- ✓ World's most complete system of stereo photography
- ✓ Microscopically matched, coated 35 mm f:3.5 lenses—perfect alignment assured
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- ✓ Synchronized for flash
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- ✓ Electronically time-tested shutters for perfect color photography
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- ✓ Easy to operate — fewer picture failures
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SANTA may be getting the full treatment — but *you* can literally "take it easy" with your Stereo-REALIST. The breath-taking depth and full natural color of REALIST pictures simply can't be beat for life-like realism. Children are so real you feel as if you could reach out and touch them . . . you can almost smell the fragrance of flowers . . . scenic views are startling in *all* of their natural splendor.

It's easy to take these beautiful, three-dimensional pictures. The REALIST takes all of the hard work out of photography, because it duplicates exactly what you see with your eyes. A few easy-to-remember adjustments and you have taken a picture you'll treasure forever.

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STEREO Realist

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Ideal Xmas Gift

DE JURE SB Photoelectric Exposure Meter... \$9.95

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35mm, 2x2 Manual 300 watt-blower Case included. Reg. \$70.50

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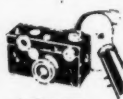
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• Coated F3.2 lens • Coupled rangefinder • Built-in flash

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NEW PRODUCTS

(Continued from page 36)

film, with unit at full power, 250 at half power; daylight Ektachrome, with unit at full power, 60; 40 at half power. Price less battery and charger, \$230; battery \$15.75; charger, \$17.50; sidelight \$55. For additional information write:

DORMITZER ELECTRIC AND MFG. CO. 5 HADLEY ST. CAMBRIDGE, MASS.

Jen Accessory Clip

Jen Accessory Clip, Model AC, mounts on a Jen Bracket to accept a Jen Flash with a shoe. This permits use of the same Jen Flash on two cameras, one of which needs a shoe,



such as the Leica, and the other a bracket, such as the Rollei. The clip is made of die-cast aluminum, has springs of heat-treated beryllium copper, and provides four screw holes which permit the clip to be installed directly on the camera, using wood or machine screws. Price of clip, \$2.50. For more information write:

JEN PRODUCTS SALES CO. 419 WEST 42 ST., NEW YORK 36, N. Y.

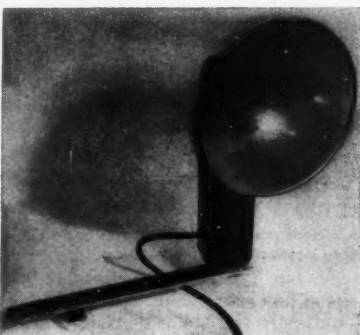
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The new version of the Kodak Standard Flashholder features a new type



bracket, improved lamp socket and ejection system, and does not require a special shorting plug for use with ex-

(Continued on page 44)

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by Jim and Pat Pond,
color film, f9, 1/25 sec.*

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PR-1 EXPOSURE METER quickly gives you the correct brightness range of scenes. Easy to use—you just press, set, and read.

Say Jim and Pat Pond, creative young color photographers, "We've found our PR-1 Exposure Meter invaluable. And to us its outstanding asset has been its 'memory'—its stop-action on exposure readings. Formerly, after making a change in prop or model, we often had to re-take exposure readings. Now, because our dependable PR-1 holds the reading, we save time, headaches and pictures!"



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ALSO, the new vest-pocket-size Mascot, \$15.25*, and the famous DW-68 meter, \$19.95*

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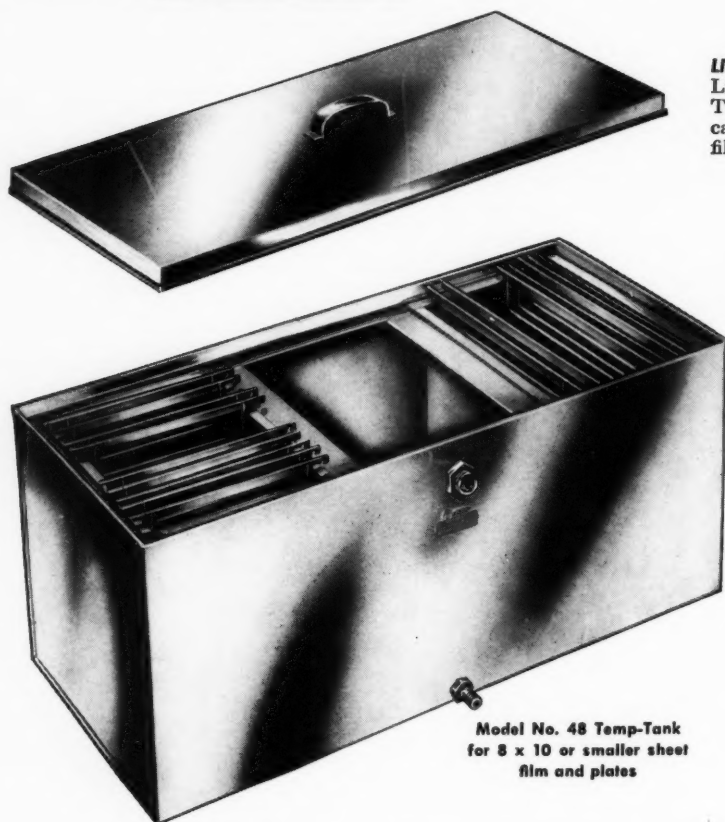
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for 8 x 10 or smaller sheet
film and plates

LIGHT OR DARK... this special Calumet Light Cover fits over the entire Temp-Tank with such light-proof snugness you can use light in your darkroom while films are in the tank.

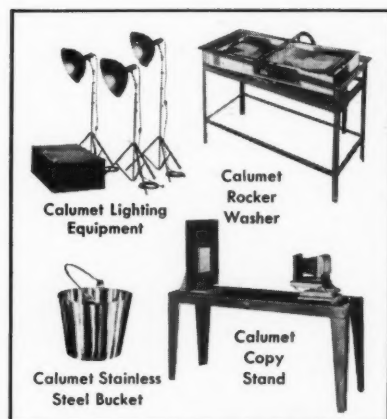
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- Stainless steel water jacket and insert tanks provide three compartments.
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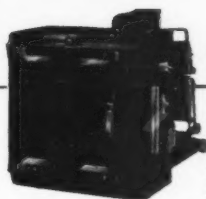


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FOR SLIDE AND MOVIE PROJECTORS

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SYLVANIA
PROJECTION LAMP

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Sylvania makes this offer to introduce you to brighter, longer-lasting Sylvania Projection Lamps.

The Sylvania Projector Maintenance Kit helps you keep your projector in top-notch operating order. In seconds, you can brush dirt and lint from vital projector parts. You can polish your lens sparkling clean. It's so easy, and you enjoy brighter screenings of your movies and transparencies . . . show them at their striking best to friends and neighbors.

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A Spare Saves Fun!

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LAYAWAY PLAN
A SMALL DEPOSIT WILL
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CONTAX S**
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With Coated Zeiss Biotar F2 lens, built-in flash syn-
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10.5cm. Schneider Xenar F3.5	new 76.78	62.50
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180mm Hugo Meyer F5.5	L.N. 110.00	89.50

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LEICA CAMERAS**

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-Only \$-**

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SYNCHRO SHUTTER
PLUS EVEREADY CASE
With coated Tessar
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ARGUS C3
OUTFIT**

with • Coated F3.5 lens • Leather case
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• INCLUDES:
• New Telephoto lens • 2 Filters, your choice
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CAMERA and FLASH gun accessories \$82.50

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Imported Twin Lens
Reflex Flash Camera

only \$39.50

\$65.00 Value

All metal camera with coated F3.5 Lenses. Full flash
synchronization, speeds to 1/200th. Takes 12 2 1/4
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LEATHER EVEREADY CASE \$9.50
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**Save \$209.52 on
Latest Model
CONTAX IIA**
\$294.50

Reg. \$504.00 ONLY (like new)

- T coated Zeiss Sonnar OPTON F1.5 lens
- Leather Eveready case

Many other Contax cameras and lenses in stock. Write
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**LEICA IIC, coated Summarit F2
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A few Leica IIC are available
with Leitz VIII Rangefinder L.N. 422.50 219.50

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We have recently received a large selection of Leica
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(1951 model)

With coated Zeiss Tes-
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compur rapid synchro
shutter, leather
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Formerly \$125.00
special \$84.50

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(Made in U. S. Zone of Germany)

High quality flash unit for cameras with built-in
flash. Available in two models . . . for domestic
shutters (Kodak) or for foreign shutters (Compur,
Prontor, etc.)
Includes battery case, midgel bulb reflector,
cord, bracket and instruction sheet.

only \$5.95
(Postpaid)

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**BRAND NEW, FAMOUS MAKE
35mm IMPORTED
GERMAN
CAMERA**

F3.5 Coated lens
with Genuine
Prontor S Flash Shutter

Worth \$50.00

• Fast Color Corrected Anastigmat Lens
• Speeds from 1 second to 1/200th
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WITH COUPLED RANGEFINDER**

Reg. \$137.50 ONLY **\$104.50**

- Coated Schneider Xenon F2 lens
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for Kino Exakta and Exa

Reg. \$44.50 **only \$26.70**

Eliminates extension tubes and permits focusing as
close as two inches. Accommodates all standard
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**Save up to \$36.05
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CAMERAS**

CIROFLEX MODEL D, coated Raptar F3.5 lens, Aflex
Synchro shutter, leather Eveready case, speeds
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PRAEZISA
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quality rangefinder that
gives you accurate focus-
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2 x 2 VU-AID
COLOR MASTER
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Reg. \$9.95 **SALE \$7.45**

Sturdy all steel construction. 100 watt illu-
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SPECIAL

6.5x9cm single metal film holders \$ 1.59
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Fits cameras such as Medolux, Recomar, Maxi-
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These nationally advertised cameras have a host of
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With coated Steinheil Cassar F6.3 lens, Vario Synchro shutter, speeds to 1/200th	\$ 28.50	\$21.35
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*Coated Schneider F4.5 lens, Prontor Synchro shutter, speeds from 1 sec. to 1/250th, built in self timer	43.00	32.25
*Take 16 1 1/4 x 2 1/4 or 8 2 1/4 x 3 1/4 pictures on 620 film		

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Take colorful shots of your tree this Christmas with one of these fine units.

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Fine imported glasses that are perfect for all
sports, theatre, travel. All plus 28% Fed. Tax.

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4x40 Dugal sport glass with central focusing, case.....	\$ 15.00	\$ 9.95
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We carry a complete selection of Zeiss, Bausch & Lomb and other fine
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coated and color corrected

ONLY \$15.95 each

For use with most 35mm cameras including
Argus, Bolex, Contessa, Ikonta 35, etc.
Kodak, Kodak 35, Mercury II, but both a
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double leather case for \$28.95

STAR D Multicam TRIPODS

Made of aluminum and chrome plated steel.
3 section pan head. Fits all 8 and 16mm
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Reg. \$15.40 SALE \$11.95

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HIGH GRADE WOLLENSAK TELESCOPES

These world famous telescopes are a must for hunting, birding, fishing, camping and traveling.
(Unexcelled in workmanship, design and optical quality. Price includes attractive leather carrying case)

**Wollensak
EXPLORER TELESCOPE**
- 8 Power -
ONLY \$9.25

VARI-POWER TELESCOPE
- 6 Telescopes in one -
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- Magnification is 15 to 40 diameters
- Images are clear at all powers
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- Length closed 8 1/2" Open 26 1/2" Weight 20 oz.

- Inexpensive companion for the youngster on
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- Nickel plated brass tube
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**SAVE \$10.00 on NEW Lightweight 2 1/4 x 2 1/4
Voigtlander PERKEO I**

Reg. \$49.50
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- Coated Yaskar F4.5 lens
- Prontor synchro shutter
- 12 2 1/4x2 1/4 pictures on roll
- Speeds from 1/25 to 1/200

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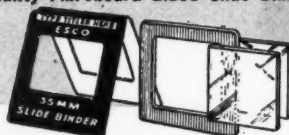


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Quality Fibreboard Glass Slide Binders



100 Sets 35 MM
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Box of 18 Binders, 35 MM **\$175**

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- GLASS PROTECTION • REUSABLE

Ask for Esco LOW-COST
GLASS FOR SLIDES

Smooth Cut or Ground Edge - All Sizes

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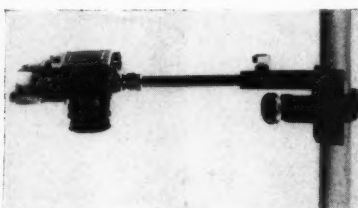
(Continued from page 38)

tension units. It is designed to take midget flash lamps of SM or No. 5 types, can be powered with two "C" cells or a Kodak B C Flashpack, is wired in series, and has an exposure table on the reflector. Price, \$8.25, complete with Kodak two-way Flash-guard, and a non-kinking cord with ASA bayonet connector protected by a molded Tenite cap. For more information write:

EASTMAN KODAK CO.
ROCHESTER 4, N. Y.

New Copy Bracket

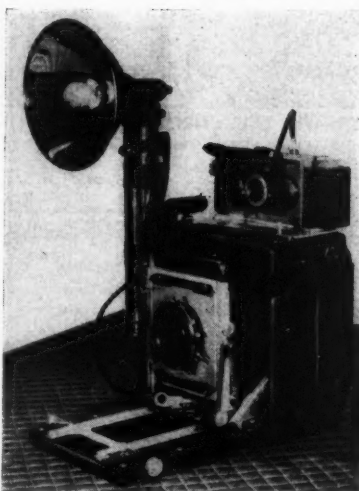
This copy bracket can be fastened to any upright 1 in. to 2 1/4 in. in diameter, as illustrated here. The unit is de-



signed on a C clamp principle, with chrome plated horizontal arm which can be moved in and out for centering, and has a reversible thread on the end that accommodates either American or European threaded tripod sockets. Price of bracket, \$9.95. For additional information write:
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Candid Stereo Bracket

The Candid Stereo Bracket permits a Stereo Realist camera to be mounted directly on a Speed Graphic, so that both cameras can photograph a sub-



ject simultaneously. The subject is sighted through the Stereo viewfinder, and the bracket automatically adjusts the two cameras for parallax for all
(Continued on page 46)



**SPECIAL
INTRODUCTORY OFFER**
Amazingly Economical New
Low Voltage-Type Flash Unit

Guide # B & W

120

\$19.95

LESS BATTERIES
LESS POWER PAK



Complete basic electronic flash unit with professional features designed by Hans Goetting. Completely self-contained Batteries or Power Pak 115 V-AC 50 or 60 cycles. Zero delay. Easily portable because it weighs only six pounds. Rugged and dependable. Sold with a full money-back guarantee. Comes to you assembled and Ready-To-Use.



AC
POWER PAK
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Five 90 volt
Batteries

\$11.40

Crown Labs, Dept. M-1
880 Bergen Ave.
Jersey City, New Jersey

Gentlemen:

Please ship me the merchandise I have checked below and I am enclosing payment in full. I understand I may return the merchandise within 10 days if not satisfied and my money will be refunded immediately.

- ☐ Low Voltage-Type Flash Unit @ \$19.95
- ☐ AC Power Pak @ \$12.95
- ☐ 5-90 Volt Batteries @ \$11.40

Name

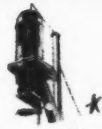
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City State

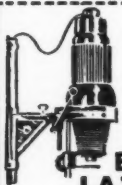


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Brand New FEDERAL ENLARGERS Drastically Reduced!



	Reg. Price	SALE Price
For 35mm Negatives		
Mod. 135 Dbl. Condensers & Lens	\$49.95	\$36.45
Carrying Case for Model 135	7.25	5.85
For Negatives up to 2 1/4 x 3 1/4		
Mod. 269 Diffusion Sys. & Lens	39.75	28.75
Mod. 279 Sgl. Condenser & Lens	46.95	34.44
Carrying Case for Mod. 269 or 279	7.25	5.85
Mod. 269-CL Cold Light		
Illumination and Lens	53.00	38.75
Carrying Case for Mod. 269-CL	10.25	8.25
Mod. 311 Sgl. Condenser & Lens	69.25	51.25
Carrying Case for Model 311	10.25	8.25
Mod. 315-CL Cold Light		
Illumination and Lens	80.00	58.50
For Negatives up to 4 x 5		
Mod. 450 Diffusion and 14.5 Lens	109.50	79.50
Mod. 470 Dbl. Condensers & 14.5 Lens	129.50	94.50
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Illumination and 14.5 Lens	114.75	83.75



**Drastically
Reduced!**

BRAND NEW LATEST MODEL FOTOLARGERS

You Will Recognize the NEW Deluxe 2 1/4 x 3 1/4 Models by the Red Bellows and Satin Trim

	Model D Double Condensers	Model C Double Condensers
For Negatives to 2 1/4 x 3 1/4		
Less Lens	\$19.95	\$25.20
with 3 1/2" Achromatic F6.9	23.45	28.70
with 3 1/2" Ctd. Elgeet F4.5	31.95	37.27
Supplied with Negative Carrier - specify size.		
Extra Negative Carriers - each	\$2.75	
Counterbalance for 2 1/4 x 3 1/4 Models	\$3.99	
For Negatives to 4 x 5		
Less Lens	\$38.15	\$54.25
with 5 1/4" Ctd. Elgeet F4.5	61.25	77.35
Supplied with Negative Carrier - specify size.		
Extra Negative Carriers - each	\$4.39	
#100 Counterbalance for 4 x 5 Models	4.29	

NOTE: Condenser Models are furnished with interchangeable Diffusion system

From Open Stock Displays! Brand New Appearance! Brand New Performance! DeJUR VERSATILE ENLARGERS

For Negatives up to 2 1/4 x 3 1/4

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DEJUR VERSATILE II		
Coated 3 1/2" F4.5 lens. Double Condenser system. Negative carrier.	\$99.50	\$79.50
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Same as Model II, but with Distortion Control included.	126.50	\$99.50
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Same as Versatile II, but for Negatives up to 4 x 5 inches and with Coated 5" F4.5 lens.	172.50	\$137.50

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Value \$4.95
With Each of the Above Enlargers

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With FREE Leather Case
From Open Stock and at Rock Bottom Prices. These meters have been on display only. All are absolutely Perfect, and Fully GUARANTEED for One Year.

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COMPLETE
SALE PRICE
\$79.50

- Consisting of:
- BOLSEY B2 35mm Camera
 - Bolsey Flash Unit
 - Bolsey Eveready Case
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 - 2 Standard Filters (your choice of colors)
 - Carry-All Gadget Bag
- Total Value..... \$105.00
Camera alone sells for \$73.50

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	CRYSTAL BEADED	PORTABLE TRIPOD
Size	Reg.	Sale Price
30x40	\$13.75	\$7.95
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PANORAMA B C FLASH UNIT

A long-life battery/capacitor unit for midget base bulbs. Has highly polished 5 inch contour-graded reflector (removable for compact storage), built-in bulb ejector, and mounting shoe which fits accessory clip found on most cameras. Weighs only 6 ozs.



Complete with connecting cord, battery, capacitor, and camera bracket.

Specify Camera and Shutter.

15 Day Trial with Full Money Back Guarantee! One Year Free Service!
All items offered subject to prior sale. Please estimate and add shipping and insurance costs. We'll refund every penny not used. If you prefer C.O.D., please send 10% deposit with order. Prices are subject to change without notice.



BRAND NEW "OPEN STOCK" SLIDE PROJECTOR BARGAINS

From Our Displays—Absolutely Perfect—
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	MPRS LIST	SALE PRICE	Case Incl.
ARGUS		\$49.95	\$38.50
P98 200 watt, blower, case			
S.V.E.			
Skyline 8 300 watt, blower, 14 lens	52.45	38.96	\$6.48
E 300 watt, blower, 13.5 lens	68.20	46.58	6.49
B 300 watt, blower, 12.9 lens	78.70	58.46	6.49
Instructor 300 300 watt	89.50	64.44	7.97
300 500 watt, blower	109.50	78.84	8.77
750 750 watt, blower	139.50	98.95	10.36
1000 1000 watt, blower	169.50	138.44	11.97
GOLDE			
(for 2 x 3 Slides)			
Manomatic 300 watt, blower	58.50	43.44	9.60
Flomatic 300 watt, blower (slides & strip)	90.25	64.96	Incl.
(for slides up to 2 1/4 x 3 1/4)			
Reflex 300 watt, blower	86.50	64.22	Incl.
(for slides up to 3 1/4 x 4)			
Master 500 500 watt	76.65	58.84	10.40
Master 1000 1000 watt, blower	93.00	66.96	Incl.
La BELLE			
382 500 watt, blower	154.95	119.50	Incl.
381 300 watt	129.60	99.85	Incl.
500 500 watt, blower	95.00	73.50	11.06
200 300 watt	68.50	53.75	11.08
VIEWLEX			
V-2CL 150 watt	72.00	51.85	7.92
V-2ZCL 300 watt, blower	86.75	62.45	7.92
V-3R 150 watt	38.05	28.40	7.92
V-3SL 300 watt, blower	63.45	47.25	7.92
V-3SL 500 watt, blower	82.50	61.35	9.52
V-25CL 500 watt, blower	104.75	75.48	9.52

Brand New TDC Slide Projectors

	Price Postpaid	Case Incl.
(for 2 x 3 slides)		
Model A-1	\$34.75	\$7.50
Model B with Semimatic changer, blower	68.50	15.00
Mainliner 300 watt, Semimatic changer, blower	82.50	15.00
Streamliner 500 watt, Semimatic changer, blower	84.50	15.00
(for 2 x 3 & 2 1/4 x 3 1/4)		
Streamliner Bus 300 watt, blower	89.50	9.50
Streamliner Bus 500 watt, blower	89.50	9.50
TDC Stereo dual lamps and lenses, blower	175.00	20.00

2 SPECIAL OFFERS 2

1. With the purchase of any of the above projectors, you will receive FREE Slide File for 100 — 2 x 2 Slides.
2. With the purchase of any of the above projectors you may buy a Famous Make BEADED TRIPOD SCREEN:
40 x 40... \$6.69 You Save \$9.26
50 x 50... 9.49 You Save 12.01

SAVE \$11.00 8mm SENIOR MOVIE EDITOR



- Handles 8mm reels up to 400 ft. capacity.
 - All metal construction for long-continued use.
 - Brilliant, sharp pictures.
- Consists of Viewer, Gearing Rewinds, Automatic Dry Splicer and Base. A complete and compact Editor, designed and constructed for amateur - professional.

Reg. \$26.95
SPECIAL \$15.95

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CONTAX II-a. Most advanced 35 mm camera, with interchangeable Zeiss Lenses.

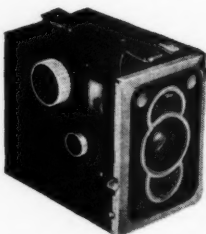


IKOFLEX I-a. A new outstanding $2\frac{1}{2} \times 2\frac{1}{2}$ " reflex camera with EX-TRABRITE focusing screen.

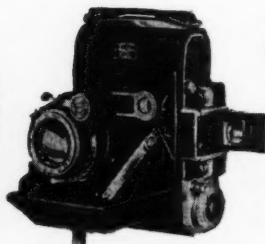
IKONTA and NETTAR are moderately priced cameras, taking pictures $1\frac{1}{2} \times 2\frac{1}{4}$ ", $2\frac{1}{4} \times 2\frac{1}{4}$ " and $2\frac{1}{4} \times 3\frac{1}{4}$ ".



CONTESSA 35. Has built-in auto-focusing range-finder and photoelectric exposure meter.



BOX-TENGOR. $2\frac{1}{4} \times 3\frac{1}{4}$ "



SUPER IKONTA A. $1\frac{1}{2} \times 2\frac{1}{4}$ " auto-focusing range-finder camera. Super Ikonta C takes pictures $2\frac{1}{4} \times 3\frac{1}{4}$ " or $1\frac{1}{2} \times 2\frac{1}{4}$ ".

Zeiss Ikon

CAMERAS

MADE IN THE U. S. ZONE OF GERMANY



NEW PRODUCTS

(Continued from page 44)

subjects from 4 to 50 feet. Both cameras are synchronized through one flashgun and are fired simultaneously from one release. The Stereo Realist can be removed from the bracket for reloading or for separate use. Price for bracket including cord attachment, \$32.50. For more information write: HOLSON BINDERS, INC. 762 WYTHE AVE., BROOKLYN 11, N. Y.

HF Photo Dater

HF Photo Dater is a transparent tab which fits inside the camera, and prints a monthly or seasonal date on one corner of the negative, at the time the picture is taken. The triangular tab, with



adhesive backing is placed across the lower right or left hand corner of the picture opening, after the back has been removed. It can be used with any camera, and for color as well as black-and-white film.

Price of seasonal set, covering the four seasons (Fall, Winter, Spring, and Summer) each marked with the proper year, 50 cents postpaid. Price of monthly set covering the next 12 months, marked with the proper year, \$1 postpaid. Film size should be given when ordering the dater. For additional information write:

HANS FALTIN
P. O. BOX 1362, YORK, PA.

Wirgin Lens Checker

This tubular unit shows the actual field of view covered by any 8 or 16 mm lens inserted into the device. When lens is inserted into one end of the tester, a magnified preview of the lens' function can be seen through the optical eyepiece on the other end. Price for 8 or 16mm model, \$10. For additional information, write: CAMERA SPECIALTY COMPANY, INC. 50 WEST 29 ST., NEW YORK 1, N. Y.

New Binding Kit

Tauber plastic binding kit, for binding photographs as well as other items, consists of a hand punch mounted on a wooden base, and 150 plastic binding tubes. The punch has side and rear paper margin regulators, and the tubes

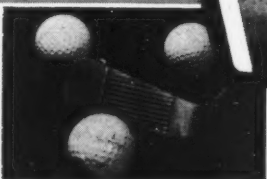
(Continued on page 50)



NEWS—NYI gives you far important photo as exciting as itself.



FASHION—If you like with textiles and beautiful the glamorous and profit of fashion is your big op



ADVERTISING—Many NYI graduates are making excellent incomes keeping advertisers supplied with the thousands of important photographs needed throughout the year.



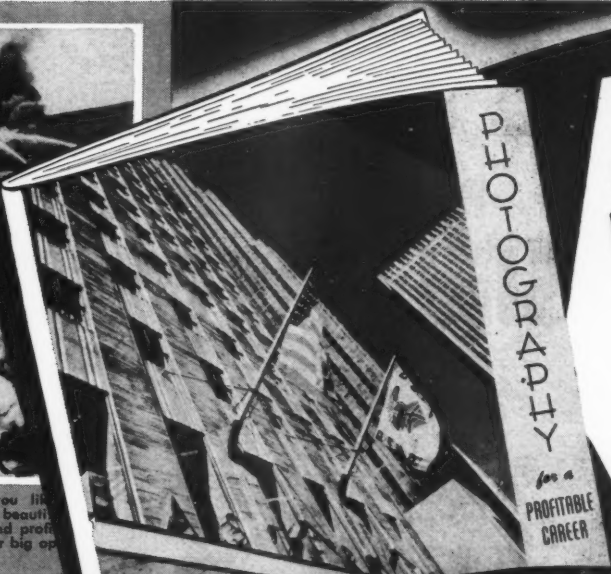
COMMERCIAL—This intensely interesting and varied field is consistently on the lookout for trained photographers and photo technicians.



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You Haven't Really Seen Your Slides Until You've Used The

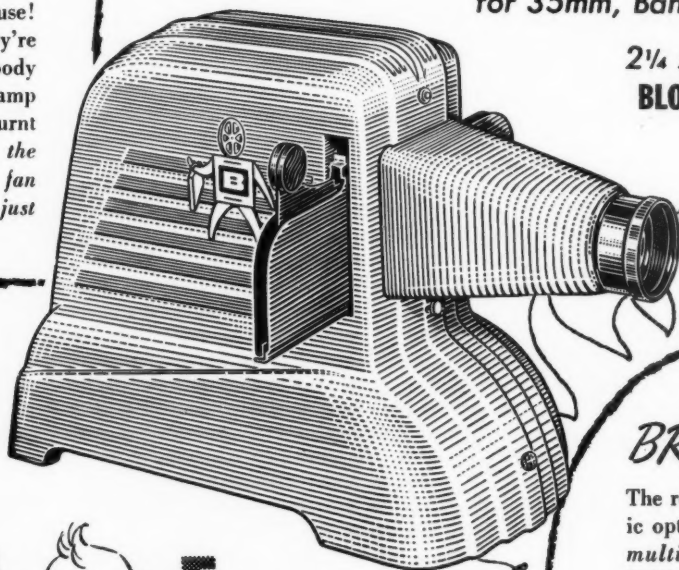
New **BRUMBERGER** Versatile 300 Watt **Slide PROJECTOR**

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2 1/4 x 2 1/4 Slides
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It's COOLER!

So cool, you can even sit on it — after hours of use! No fried slides — they're actually kept *below* body temperature! Longer lamp life . . . safe — no burnt fingers! And, unless the high-powered cooling fan is switched "ON", you just can't project!



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Even a child
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Slide Projector — with vertical and horizontal tilts, vernier lamp adjustment — interchangeable slide carriers that snap into place . . . and it's so simple to change the lamp or clean the condensers!

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Protect and file your slides in handy sequence. Portable, handsomely finished steel.

#1115 holds 115* metal or glass slides and your viewer...\$6.50

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* Holds twice as many Ready Mounts



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Handsome oven-baked grey enamel finish. Reels marked at 50" intervals. Cans ribbed for stacking.

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#1018	8mm. 200 ft.	.45	.45
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Extra red, green, amber, clear or ground glass filters.....each 98¢

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	Sensational 35mm Value DIAX II E XENON f2 COATED LENS <small>compur rapid M-X shutter single window range finder-viewfinder with leather eveready case</small> list \$145.00 ONLY \$111.50		UNIVERSAL FINDER for all LEICA cameras adjustable from 35mm to 135mm lenses with Parallax adjustment COMPLETE With Case \$29.50
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90mm f3.5...only \$75.00	Genuine Pigskin Gadget Bag 12" x 10" x 5 1/2" Zipper Fastening with lock— Outside Pocket adjustable shoulder strap a \$29.50 value ONLY \$14.95	New GOLDE New 35 2 x 2 Manumatic Projector 300 watts blower cooled complete with carrying case list \$70.50 Special \$54.50
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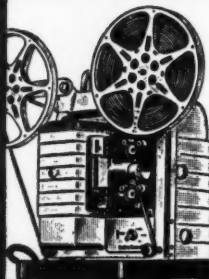
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capacity—complete with carrying case &
Guaranteed for LIFE.....**ONLY \$99.95**



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New York 19, N. Y.

NEW PRODUCTS

(Continued from page 46)

come in red, white, blue, and crystal in sizes from 3/16 in. to 1 in. Extra tubes are obtainable.

Anyone requesting literature on the Tauber kit will receive a Tauber-tube bound memo book, free. Price of kit: \$9.90. Though it is available at retail stores the kit may also be obtained, free for a two weeks trial, by writing: TAUBER PLASTICS, INC. 200 HUDSON ST., NEW YORK, N. Y.

Kodak 2-Way Safelamp

A new safelight, which can be used with one or two safelight filters, is now on the market. Kodak 2-Way Safelamp is supplied with one 3 1/4 x 4 3/4 in. Wratten Series OA Safelight filter, and a 15-watt, 110-130 volt lamp. It can be screwed into an overhead or wall



socket, and used to illuminate a general area, or a specific working surface. Price \$4.50. For further information write:

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

Applicolor Darkit, now on the market, contains six quart-size amber bottles with porcelain labels fused into the glass. All labels take pencil writing and subsequent erasure, and have a square panel where dates, or number of times solution has been used, can be entered. Four of the bottles are marked "Film Developer," "Paper Developer," "Acetic Acid Shortstop," and "Fixer," but two are left blank. Price for the kit is \$2.95. For further details write: *Applicolor, Inc., 1501 S. Laflin St., Chicago, Ill.*

Eastman Kodak Co.'s Medalist paper is now available in several surface and contrast combinations besides those currently on the market. The new additions are single weight paper with "J" surface in contrasts 2 and 3; double weight paper in E-2, E-3, Y-1, Y-2, and Y-3 surfaces and contrasts. For more information write: *Eastman Kodak Company, Rochester 4, N. Y.*



There is no parallax problem because the lens that views the picture is the lens that takes the picture. The viewing mirror lifts automatically out of the way when the shutter is snapped.

2 REASONS

Just two reasons why the 35mm Single Lens Reflex Camera has become first choice among professionals and amateurs alike:

REASON #1 You SEE what you GET...

You actually compose the picture on the groundglass of your single lens reflex camera.

You see an exact preview of the picture before you take it. No guesswork, no wasted film, no disappointing pictures.

REASON #2 You GET what you SEE...

Total absence of parallax (this means: no more cut-off heads!)

You will always have on your film exactly what your finder shows, even when you use extreme telephoto or wide angle lenses.

Your focusing is done directly on the greatly enlarged groundglass image.

The RESULT:-

Your picture will be well composed, accurately centered and needle sharp.



35mm Exakta VX

Queen of the single lens reflex cameras. Interchangeable eyelevel and waistlevel focusing systems, 29 shutter speeds, delayed action, flash and strobe synchronization.

with F3.5 Tessar, preset, \$24.95 down, Cash \$249.50

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deLuxe Leather Case \$12.00 PentaPrism \$50.00



35mm Exa

Made by the makers of the Exakta VX. Has the basic features of the Exakta VX, including twin strobe synchronizers, interchangeable focusing systems.

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Carrying Case \$9.95.



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with Biotar F2 \$19.95 down, or Cash \$199.50

*Pre-set. Case \$10.95

A word about Seymour's . . .

Did you know that we handle single lens reflex cameras EXCLUSIVELY? We are so convinced that the single lens reflex principle is head-and-shoulders above any other system that we just don't handle other cameras. We are specialists in the single lens reflex field. May we help you solve your photographic problems?

. . . and a word to owners of single lens reflex cameras:

As single lens reflex specialists we carry the largest variety of accessories for your camera. Be sure to get on our mailing list. Make Seymour's your source of supply for your photographic needs and be sure to obtain correctly fitting accessories, always. Before you forget it: Send us your name today.

Let's get acquainted! Write today!

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Outdoors—even in the dark G-E Photoflash lets you get it all, in thrilling detail. There's so much fun this Holiday season—don't "miss a trick"! Keep plenty of G-E Photoflash handy for every occasion!

This year get it all!

...it's easy with

G-E PHOTOFLASH

Outdoors, indoors...throughout this Christmas season . . . take exciting pictures you'll treasure always, with G-E Photoflash.

You'll *get it all* . . . you'll be sure of light for every shot . . . when you use G-E Photoflash.

For G-E Photoflash is "packaged sunlight" . . . lets you create just the effect you want, anywhere, anytime, day or night . . . gives its famous punch of light for action-stopping, for bright, full detail.

Take *better* pictures . . . especially of Holiday fun. Use dependable G-E Photoflash with any camera!

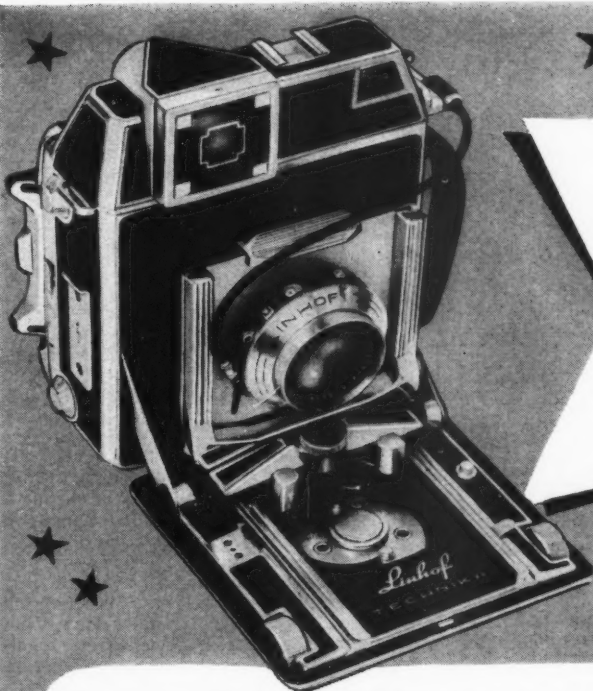
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GENERAL  **ELECTRIC**



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THE PERFECT 2 1/4 x 3 1/4 CAMERA!

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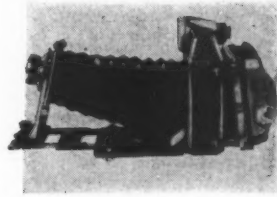
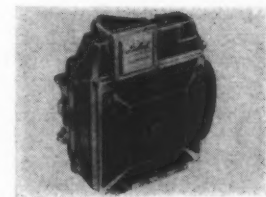
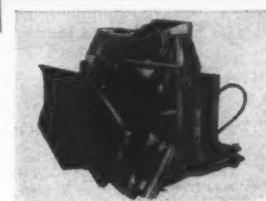
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- ★ **INTERCHANGEABLE BACK** Converts the 23 into a versatile roll-film camera...with the addition only, of the Rollex Roll-Film Holder for either 2 1/4 x 3 1/4 or 2 1/4 x 2 1/4 negatives.
- ★ **OTHER FEATURES INCLUDE:**
 - ★ Leather Focusing Hood
 - ★ 2 Position Body Release
 - ★ Adjustable Hand Strap
 - ★ Flashgun Bracket
 - ★ Accessory Clip
 - ★ Depth of Field Scale
- ★ **THE 23 IS COMPLETE WITH THREE SCHNEIDER COATED LENSES:**
 - Xenar f3.5 105mm Normal Lens
 - Angulon f6.8 65mm Wide Angle
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List Price: \$575, Tax Included.

Note: Each Lens is mounted in a FULLY SYNCHRONIZED M-X Compur Rapid Shutter with speeds to 1/500th second.

Rollex Roll-Film Holder (uses 120 film).....\$40.00
Deluxe Leather Compartment Case.....\$49.50



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SUPER TECHNIKA**

2 1/4 x 3 1/4 - 4 x 5 - 5 x 7

WITH MULTI-FOCUS RANGEFINDER

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2 1/4 x 2 1/4
f3.5
ENNAAGON
Lens

The roll-film miniature for 'square shooters' who want more picture on the negative and more negatives on the roll. Perfect for low cost contact album prints and for crisp, sharp "blow-ups." Makes brilliant, color transparencies for standard 2 1/4 square projectors.

Features include:

- Coated f3.5 Ennagon 75mm Lens
- Flash Synchronized Prontor-S Shutter
- Eight Speeds: 1 sec. to 1/300th, plus 'Bulb'
- Built-in Self Timer
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- Body Release and Accessory Clip
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Only **48.50**

SUPER BALDINETTE

35mm
f2
Schneider
XENON
Lens

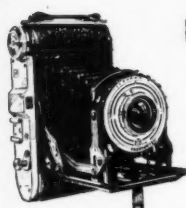


Super for quality and performance, the SUPER BALDINETTE is a miniature capable of the finest results. Equipped with the famous f2 Schneider XENON, and a long base, coincident image coupled rangefinder, the SUPER BALDINETTE offers every facility for matchless photography in both black-and-white and color.

Features include:

- Coated f2 Schneider XENON Lens
- Fully Synchronized (M-X) Compur Rapid Shutter
- Helical Focusing Mount
- Nine Speeds: 1 sec. to 1/500th, plus 'Bulb'
- Coincident Image Coupled Rangefinder
- Body Release with Accidental Double Exposure Prevention
- Automatic Film Stop and Counter
- Built-in Optical Viewfinder
- Accessory Clip

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BALDALUX
120
f4.5
Schneider
RADIONAR
Lens

An all-time favorite for family picture taking. Trim and compact, for pocket or purse, the Baldalux 120 is ready in an instant to produce superb color or black-and-white pictures in either of two sizes: eight 2 1/4 x 3 1/4 or, by inserting the split-frame mask, sixteen 1 1/2 x 2 1/4.

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- Fully Synchronized (M-F-X) Prontor SV Shutter
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- Built-in Self Timer
- Body release with Accidental Double Exposure Prevention
- Built-in Optical Viewfinder
- Uses Standard 120 film, black-and-white or color
- Accessory Clip

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BALDINETTE

35mm
f3.5
Schneider
RADIONAR
Lens



The most compact 35mm camera made, the Baldinette 35mm is an ideal pocket companion wherever you go. In black and white or color, you get crisp enlargements and brilliant transparencies.

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Balda Cameras are made in Western Germany

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235 FOURTH AVENUE, NEW YORK 3, N. Y.

LAST WORD

(Continued from page 10)

baby and children shots but not these pretty faced girls called models. Central Point, Ore. Paul F. Boone

Electrolytic Capacitors

Sirs:

Heiland would like to set the record straight regarding our use of electrolytic capacitors in Stroboban repeating electronic flash units. . . .

Actually, the electrolytic capacitor represents one of the most important advances ever made in the field of electronic flash. It is especially important because it is *exactly what photographers all over the country have asked for* in demanding electronic flash units of less weight and less bulk.

There are three big reasons why electrolytic capacitors are the best possible capacitors for Strobobans and other modern portable units: 1. For the same amount of stored energy, electrolytic capacitors require less space and less weight. 2. Electrolytic capacitors make possible lower and safer voltages. 3. Electrolytic capacitors make possible the use of more efficient low-voltage flash tubes—such as the new GE FT-218.

The research on electrolytic capacitors is a costly and continuing process. Contrary to some opinions, electrolytic capacitors are expensive components. As a matter of fact, for any given unit of stored energy, electrolytic capacitors cost the same or more than other types. . . .

Heiland's aim is to furnish photographers with the type of efficient, compact electronic flash units they have demanded. The enthusiasm that both amateurs and professionals have shown for our Stroboban Units proves that this policy is sound. We will continue to develop and use only the finest components and methods to insure the photographer's satisfaction.

HEILAND RESEARCH CORPORATION

130 East Fifth Ave.,
Denver 9, Colorado.
Robert L. Pennock, Jr.
Manager, Photographic Sales

Foto Friends

Sirs:

I understand that airmail postage rates to England changed recently. In "Foto Friends" (Sept. issue), you say airmail postage is 15c per each 1/2 ounce for mail sent to Europe. Is this still correct?

Hanover, Kansas

H. Dolphin

● Yes. Airmail postage from England to the USA changed recently, but not from America to Europe.—Ed.

● **Correction:** The picture of two boys playing in the street, on page 56 of the Oct. issue of MODERN, should have been credited to Miss Gita Lenz, rather than to Mr. Fred Lyon.—Ed.

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8mm and 16mm
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Electronic Flash
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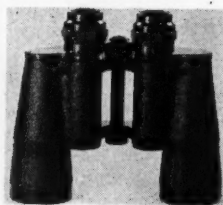
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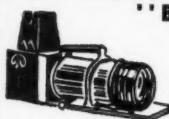
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To the more obvious first: Ice and hoar frost create marvelous patterns on branches, twigs, fences, etc. They bring out the beauty of an intricate design that usually passes unnoticed.

Snow does several things. By providing a uniform, smooth white background, it hides the cluttered-up nonessentials which so often spoil otherwise nice subjects, and it makes the line, pattern and design of the heart of your subject matter stand out in clear simplicity. This is particularly true of objects like fences, gates, shrubs and trees which gain a new beauty by the very simplicity with which their structure is exposed to the eye—and camera.

Snow not only reveals and emphasizes existing shapes and outlines, it also creates new ones—different and more beautiful than their originals. On trees, houses, fences, staircases, rocks and riverbanks, even on ashcans, litter, tins and stones, snow often produces forms of great beauty.

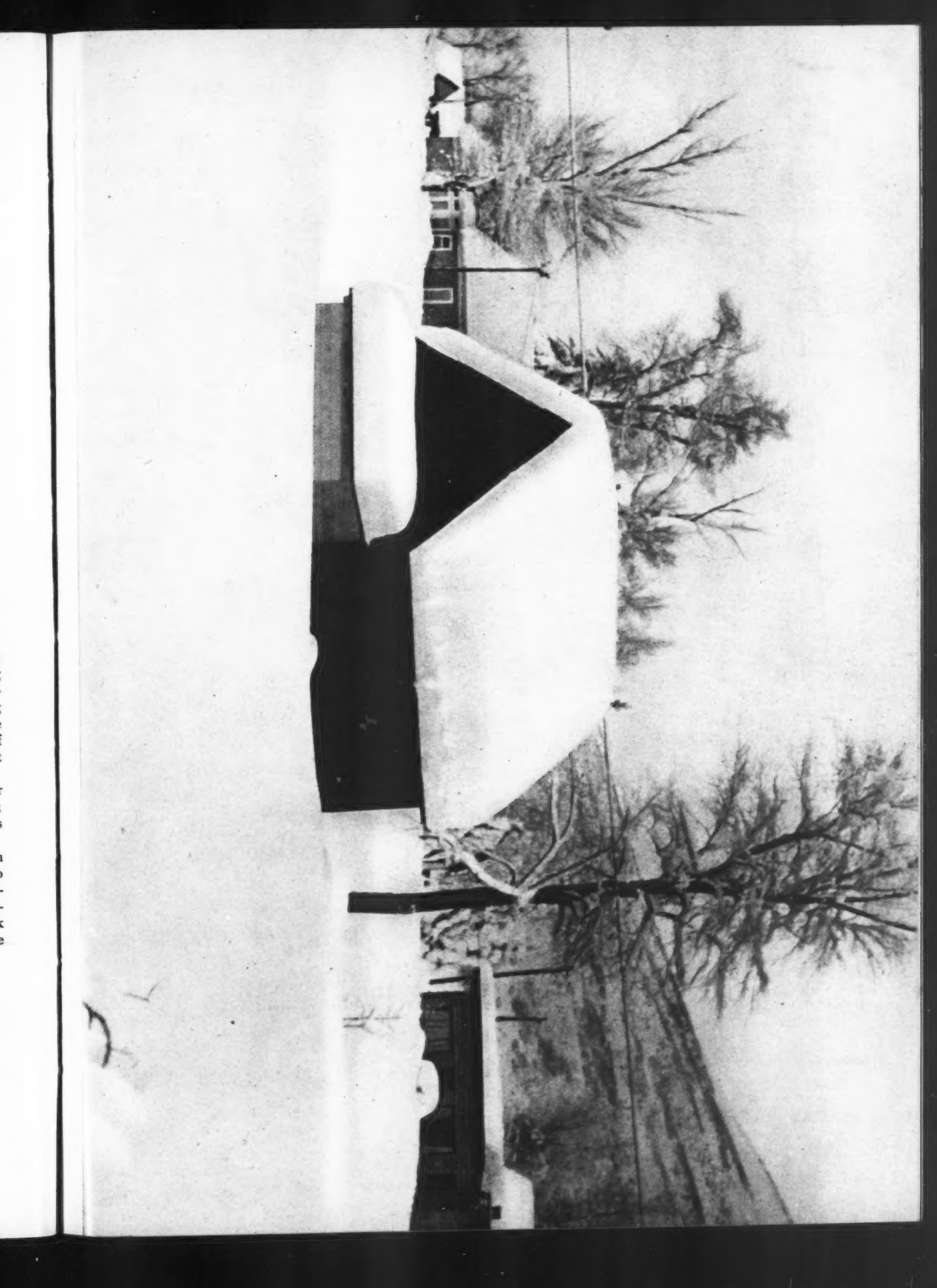
Although most photographers consider the sun in combination with ice and snow as the chief creator of beauty in winter photographs, I have recently become more interested in taking winter pictures on gray days. The play of light and shade, the glitter of snow and frost in the sun were becoming too obvious—or, let us say, too obviously eye-catching and pretty—and therefore less interesting to me than the graceful purity of line and structure visible on dull days. Quite possibly I shall tire of this, but while it lasts, it continues to give me great pleasure and renews inspiration.

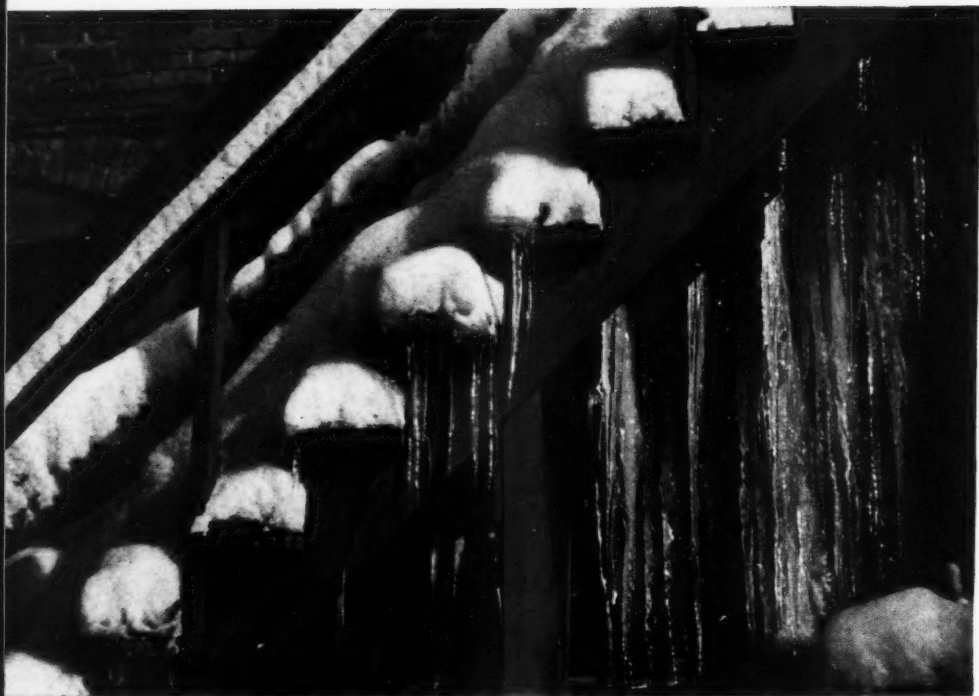
It has also taught me to isolate objects from their surroundings even more than I had done before; and I feel that, up to a point, the more emphasis one places on selectivity, the better.

To a certain extent this isolation of the object can always be achieved by letting the background go very much out of focus. But then you have the problem, if you want your picture reproduced, of having the background become muddy and break apart. Snow gives you a flat background—a white

◁ Beauty of trees is brought out by hoar frost on trunks and branches, and by snow, which covers up nonessential, distracting details on the ground.

Brown hut in snow was photographed on overcast day, Exakta. Kodachrome, f/3.5 at 1/25 second. ▷





△ Frozen staircase is only picture in this collection taken in sun. Made with Kine Exakta V, 5cm Tessar $f/3.5$ lens, Kodachrome, $f/8$ at $1/50$ th.



△ The dull light of an overcast day provided soft illumination for this shot of car buried in snow. Kine Exakta V. Exposure: probably $f/8$ at $1/25$ sec.

It was snowing when this delicate tracery of a tree was taken with an Exakta, $f/3.5$ at $1/25$ second. ▷



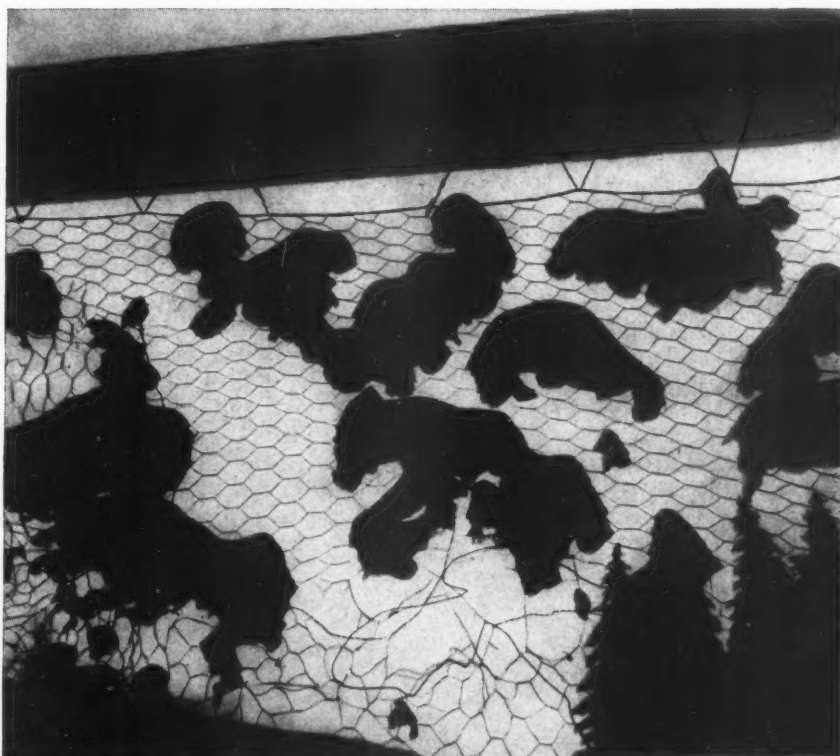
plane. This effect is more pleasant than that of the out-of-focus hodge-podge.

Although I have found that underexposure and overdevelopment are sometimes useful in getting strong black-and-white contrast, I do not resort to it as a rule. It tends to destroy middle tones and increases grain. Since I frequently want "normal" prints as well as contrasty ones, I prefer to expose and develop my negatives fairly normally. I have found that this "normal" approach combined with the use of orthochromatic film, without filters, gives me the result I want. I usually print on a No. 4 or even No. 5 paper when I want real contrast, and on a No. 2 for "normal" tones.

The concentration on one point of interest only, the elimination of background, and the emphasis on pattern applies to color photography as well as to black and white. Added to this is the possibility of juxtaposition of colors, the terrific impact one single color presents against a generally diffused background—especially a pure white one, and the greater illusion of "reality" which color gives. It is all a matter of opening your eyes and using your photographic imagination.—THE END



At times snow will give completely new and interesting forms to familiar objects like this shot of transformed riverbank.



Although it is possible to get strong blacks and whites by underexposure and overdevelopment, this technique tends to destroy middle tones and increases grain. For a photograph like this of snow on chicken wire, the "normal" negative and print is best.

ERGOL

a new fine grain developer

OF THE HUNDREDS of photographic products that get on the market each year, a few deserve the label "remarkable." In this small group include Ergol, a new British-made developer that presents a remarkable combination of high effective film speed and fine grain. This is the first published account of this new developer's characteristics and for proper appreciation of what's good and bad about it a little historical background is helpful.

Fine grain development is a must for 35mm films and there is a list as long as your arm of "super-soups" which have come and quickly gone in the past 25 years. They came because there has always been a need for a developer which would give fine grain without significant loss of film speed and the manufacturers claimed that their developers would do so. Many of them vanished because they failed to have one or both of these characteristics despite the claims.

Of the lot, a relatively small number proved to be dependable formulas and got into general use. As the trend to packaged prepared chemicals increased, the number of different fine grain developers in use shrank further. The growth of interest in twin lens reflex cameras and the temporary decline of the 35mm miniature in the late Forties made even less demand for such developers and until quite recently the fingers of two hands would have been ample for counting the ones in general use.

In the last two years, however, interest in the 35mm camera has blossomed enormously, fine grain developers have become a lively subject again, and a number of new products have arrived on the market heralded by trumpets of varying volume and claims of equally varied authenticity.

Although Ergol is marketed by Ergol Photochemical Research Ltd. of London, the formula was devised by a skilled American photographic chemist who for

The scene: a Goldman Band concert on The Mall in New York with Leonard Klein doing his bit on the French horn. Despite adverse lighting and forced development, Super-XX negative was "normal" in contrast and density; grain was not objectionable. See text for details.

JOHN WOLBAST





JOHN WOLBARST

Tuba player William Lewin was photographed twice within 5 minutes with same camera, 1/25 at f/2. *Top* picture was made on Plus-X, *lower* picture on Super-XX. Films were given simultaneous forced development for 7 minutes. Notice the differences in contrast in these two shots. With Plus-X, highlights were more brilliant, shadows less detailed; contrast is excessive. On Super-XX, contrast is softer, shadow detail better. Graininess was about the same with both 8 x 10 enlargements.



Here is Norman Lewis' account of how he used Ergol. "The shot of a young girl with a baby was at a night ceremony at Angkor-Wat (Cambodia). . . . It seemed perfectly incredible to me at the time that I could get any result at all, but as I had no flash apparatus I just had to take a chance. There was a most feeble flicker of reflected light from four lamps shining on the dancers who were about 10 yards away. Exposure was 1/10 sec. at f/2. . . . Development time of half an hour was given (HP3 film) and although the grain is like peas the result is reproducible—which, after all, was what I wanted the shot for."

reasons of his own prefers to remain anonymous. The developer is in many ways noteworthy and in some ways unique among fine grain formulas on the market.

Ergol gives best results at 77° F. and all developing times are calculated for that temperature. Constant, gentle agitation is specified and it is important that it be constant and quite gentle. Excessive agitation will cause overdevelopment. Processing times are very brief (*see chart, below*) and the development must be cut short on schedule by an acetic stop bath or by direct immersion in a standard acid-fixing hypo. Rapid fixers are not recommended with Ergol. Apparently the high temperature does not affect the emulsion. Temperatures of the hypo and wash water are not critical—however, they should not be more than ten degrees colder than the developer and it is not a good idea to let them get above 80° F. The developer solution has a pale

pink color and a vivid aroma reminiscent of sweat.

As will be seen from the chart below, a graduated scale of developing times is provided, permitting most films to be rated at various speeds, according to the degree of development. Quite spectacular results can be had with forced development, within limits.

The most notable thing about Ergol is its amazing staying power. No special replenisher is necessary. Roll after roll can be developed in the same bottle of working solution, provided that the bottle is replenished with a small amount of fresh Ergol after each roll. One ounce of fresh Ergol per 20-exposure roll of 35mm film is adequate; add two ounces for each 36-exposure roll. A package of Ergol sufficient to make a quart was mixed. Of this, 16 ounces was used as working solution. Replenishing as described above, 20 rolls of 20-exposure 35mm films were developed in that (*Continued on page 118*)

RECOMMENDED DEVELOPING TIMES FOR VARIOUS SPEED RATINGS

These times are based on a temperature of 77°F or 25°C with continuous gentle agitation.

DOMESTIC FILMS	Daylight U. S. Weston Rating	Assumed Film Rating and Developing Time in Minutes	
Kodak Plus-X	100	100	3
		200	4-4½
		400	7
Kodak Super-XX	100	200	4
		400	7
		600	9
Ansco Supreme	50	50	3
		150	4
		300	7
FOREIGN FILMS	Daylight Sangamo (British) rating	Assumed Film Rating and Developing Time in Minutes	
Agfa I.F.F.	6	10	2
		20	2½
		40	3
		50	4
Agfa I.F.	24	32	3
		64	4
		125	6
Agfa I.S.S.	80	125	4½
		350	5
		500	9
Dufay Pan 29°	50	80	4
		100	5
		200	6
		400	8

FOREIGN FILMS	Daylight Sangamo (British) rating	Assumed Film Rating and Developing Time in Minutes	
Ferrania Super Pan P.3	24	32	3½
		80	4
		125	6
Ferrania Super Pan S.2	100	160	6½
		200	7-8
		400	9
		800	11
Gevaert Microgran	24	32	5
		80	6
		125	9
Gevaert Panchromosa	100	160	9½
		200	10
		250	11
Ilford Pan F	16	24	4
		48	5
		64	7-8
Ilford FP 3	50	80	5
		100	6
		200	7
		400	9
Ilford H.P.3.	125	200	5
		400	7
		600	9
		800	10-12
Kodak Panatomic-X	24	32	4
		50	5
		100	7
		200	9

Developing times here are mainly for 35mm films. They may be used as a basis for experimentation with roll films and it is expected that reasonably good results will be had. The data given for Ansco Supreme are provisional as this film is unobtainable in Great Britain and only limited tests were made with it in the U.S.A. The ratings for the foreign films are based on the use of the British Weston-Sangamo meter. Although this is similar to the American Weston meter the ratings have been devised in Britain and are not presented here as official Weston ratings.

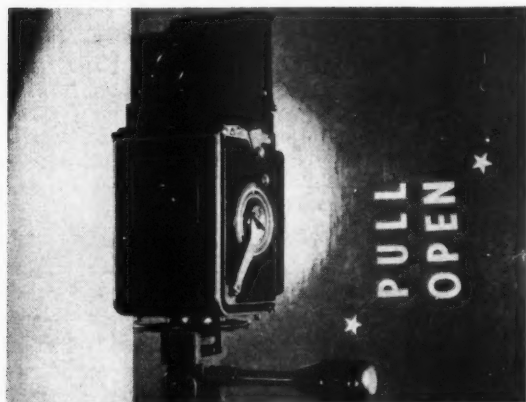


make a different card...

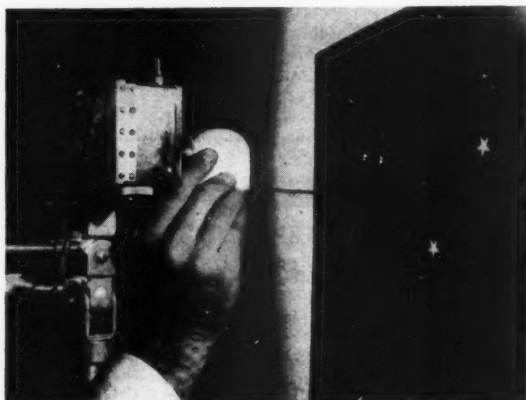
EVERY YEAR most of us perform mental gymnastics trying to find something new for the annual Christmas card. All the old ideas—masks, montages, collages—are hauled out, dusted off, given a fresh twist, and put to use again. But now something really different is on the holiday scene—the greeting card which pulls open from spool or cartridge, just like a roll of film. And once you've made the original negative, all you have to do is turn out the number of contact strips you need for your Christmas mailing list.

Any roll film, or 35mm camera can be used for this truly photographic card. The idea is to photograph all the letters on one roll of film so they read from left to right when printed, like the 35mm card above. To get this result you have to know which way your film travels, and place your letters accordingly. A roll of film can only go horizontally or vertically, so open up the back of your camera, hold it in shooting position and take a look. If your film travels from bottom to top, photograph the letters on (Continued on page 135)

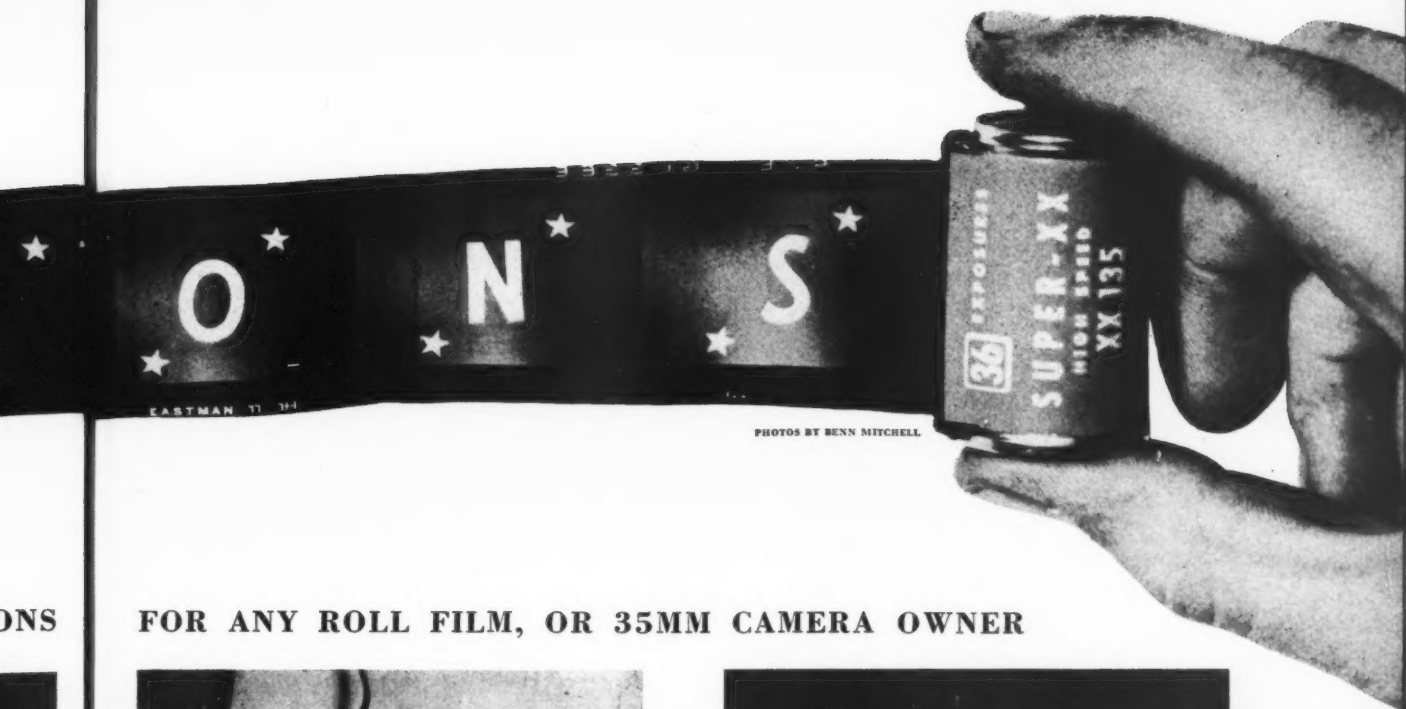
STEP BY STEP INSTRUCTIONS



Twin lens reflex cameras: with closeup attachments on camera, center letters to taking lens. Focus, then shoot. Use a flat flood lighting setup.

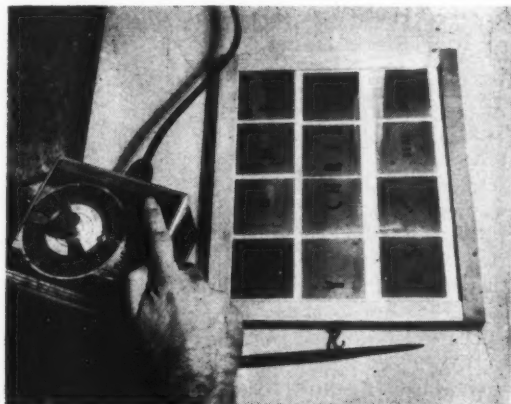


Non-reflex cameras: with closeup lens on, measure from background to lens edge. Set camera distance marker according to closeup lens chart.



PHOTOS BY BENN MITCHELL

FOR ANY ROLL FILM, OR 35MM CAMERA OWNER



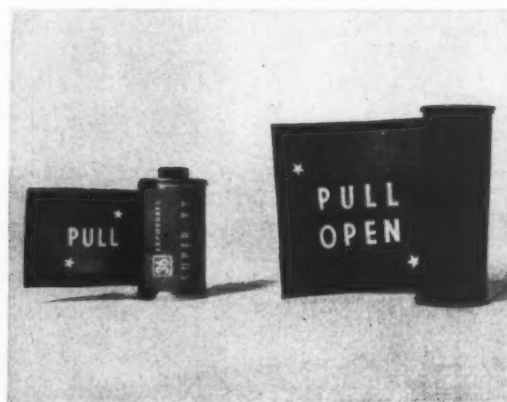
Make contact prints on single weight 8 x 10 enlarging paper in print frame (as shown above) or under plate glass. Expose by enlarger light.



Develop and dry as usual. Cut sheet into three strips, then use cellulose tape to fasten joints and attach strip end to spool. Back strip with paper film backing.



Before placing letters, see text. Center them to camera lens, and shoot. Make contacts on one piece of single weight 11 x 14 enlarging paper.



The finished cards should look like this. As a final step before wrapping, paste a duplicate print of PULL or PULL OPEN on the reverse side of each tab.

*"I had to take pictures
of people, only people,
all kinds of people,
people who paid me
and people who didn't."*

DOROTHEA LANGE

BY DANIEL DIXON

Among that company of photographers called documentary, probably none is more celebrated than Dorothea Lange. Many people believe her best photographs to be works of art, and enlisted in this belief are some of the most esteemed and gifted persons in the photographic world. Ansel Adams is one, Pare Lorentz another; Edward Steichen has said she is "without doubt our greatest documentary photographer" and, beyond that, "one of the truly great photographers of all time." Poets have discovered in her photographs the images of poetry; the makers of motion pictures have relied upon them as upon counsel; painters have used them as models and material for their work. Printed and reprinted in magazines and newspapers across the country, her photographs of migrant labor aroused a public which had never been aroused before; and it is no exaggeration to say that measures were taken to aid these stricken people which without her work might never have been taken at all.

No less might be expected of the talent pronounced to be "our greatest documentary photographer"—but what kind of a photographer, exactly, is that? The photographer herself jumps into this perplexing question: "For me documentary photography is less a matter of *subject* and more a matter of *approach*. The important thing is not *what's* photographed, but *how*." Asked to define this approach, Miss Lange declines, saying that the method changes with the subject, and that because the documentary photographer has before him what amounts to a universe of material, it is futile to reduce his freedom to a single practice. "I will say, though," she goes on, "that my own approach is based upon three considerations. First—hands off! Whatever I photograph, I do not molest or tamper with or arrange. Second—a sense of place. Whatever I photograph, I try to picture as part of its surroundings, as having roots. Third—a sense of time. Whatever I photograph, I try to show as having its position in the past or in the present. But beyond these three things, the only thing I keep in mind is that—well, there it is, that quotation, pinned up on my darkroom door." It is a passage from Francis Bacon, and it reads: "The contemplation of things as they are, without error or confusion, without substitution or imposture, is in itself a nobler thing than a whole harvest of invention."

Some mulish minds, however, will not be led away from their obstinate conviction that the documentary photographer is, pure and simple, a photographer of unpleasantness. As an example, they point to Miss Lange, whose photographs show the breadline and dustbowl, hunger and dispossession, catastrophe and

1936. CALIFORNIA. MIGRANT MOTHER. 4x5 GRAFLEX.
FOR FARM SECURITY ADMINISTRATION.



despair. Why doesn't she photograph something else?

The answer, say her defenders, is that she *does* photograph something else, but that because she is so well known for another kind of work, hardly anybody seems to know about it. And in the final analysis, are ugliness and horror really the subjects of her photographs? No, the subjects of her photographs are the people to whom ugliness and horror have happened. Her attention is not given to misery but to the miserable. Her concern is not with affliction but with the afflicted.

Dorothea Lange, the person, is as complicated as is a definition of her work. Even her closest friends cannot take hold of the fact that the woman they know is not the only Dorothea Lange. Deceived by her simplicity of manner and intimacy of spirit, they fail to see that she is a many-sided person who, in giving herself as wholly as she can to whatever she's doing, whoever she's with, wherever she is, makes each of her many sides appear a complete person in itself. This is the kind of complexity, of course, over which friends are entitled to squabble a little; but it is also the kind of sympathy which, even behind a camera, can convert suspicion to trust and hostility to warmth—particularly when its rush of impulse is so unstudied as hers. She is almost mysteriously in-

tuitive, and senses change in her surroundings before she is aware of change in herself. Like lightning, in flashes, she responds to atmosphere, and because her responses are expressed as passionately as they are, the atmosphere responds to her.

It's not true of her as it's true of others that in her pictures the photographer behind the camera is as clearly exposed as the subject in front. In no way are her photographs interpretations, or statements, or impressions of herself, though they are a form of self-expression. But before she seeks self-expression—or maybe *as* she seeks it—she seeks also to let her subjects express themselves. They, not she, are the focus of her attention.

Now an intense little woman with short gray hair, a limp, and fine gray eyes, Dorothea Lange was born fifty-seven years ago in Hoboken, New Jersey, and was still wandering along a path designed to lead her into teaching when, quite suddenly, she became a photographer. As a matter of fact, she doesn't remember the event as having been a decision at all. "It just came to me," she says, "that photography would be a good thing for me to do." She was so distressed by the kind of jobs she came across in the deceit and hypocrisies of the "photographic portrait business" that she determined to get clear of them



1939. ALABAMA. ROLLEIFLEX. FARM SECURITY ADMINISTRATION.



as soon as she could. That was not until a couple of years later, after classes taken at Columbia University under Clarence H. White, a brief job with Arnold Genthe (who gave her the first camera she ever owned), and a winter during which she worked, taking portraits of children, completely on her own. Then, at age twenty, she informed herself that with what she now knew about the techniques of photography she could work out her passage around the world. Upon this reckless expedition she, her camera, her closest friend, two suitcases, and one hundred and forty dollars in cash all set out. Six weeks later they hit San Francisco where, falling promptly upon a classic misfortune, they lost all their money. That interrupted the junket—permanently, as it turned out. Miss Lange wangled herself a job, settled down, and a year later opened her first portrait studio.

Shortly afterwards, a wealthy San Francisco woman, passing on the street, noticed some of her work in the display case and arranged to have portraits made both of herself and of her children. The success of those sittings established Miss Lange as a kind of vogue among San Francisco merchant prince families. "In those days," she recalls, "I used to try to talk people into having their pictures taken

1942. CALIF. MEXICAN FARM LABOR. ROLLEIFLEX. OFFICE OF WAR INFORMATION.





in their old, simple clothes. I thought if they did, the images would be timeless and undated. Now, I feel I was mistaken, and think that to have any real significance, most photographs have *got* to be dated. Also, I worked a lot closer, then, to the subject than I do now. Everything is shut out of many prints but the head—there's no background, no sense of time or place."

Four or five years after she landed in San Francisco, Miss Lange began to feel the need for a change in her work. With her marriage and the birth of her first child, vistas were opened to her that had been closed before; she encountered new ideas and experience. By now her studio had become a brisk success, and there were times when she could afford to close it and travel with her husband, a painter, over the whole southwest. On those trips she began, for the first time, to "unlimber" her camera outside the walls of her studio (Page 76) and was already moving toward another kind of photography. "Much more than my earlier work," she says, "I think this work had a documentary feeling. You were able to sense, if not see, a good deal more about the subject than just faces. They were *larger* photographs."

Then one summer during the late twenties,

1937. ALABAMA. HOE CULTURE. ROLLEI. FOR F.S.A.

1951. BERKELEY, CALIF. GARDENER. ROLLEI.





1936. MISSISSIPPI. DELTA PLANTATION. 4x5 GRAFLEX. FOR F.S.A.

Miss Lange took her growing family to spend a couple of months in the mountains of California. "That was my only attempt," she says, "to photograph nature. I knew that I needed to broaden my work." The results of her experiments she describes as having been terrible, and adds wryly that worst of all were her struggles with a certain kind of plant, which appropriately enough turned out to be a type of skunk cabbage. These disappointments, coupled with her uncertain frame of mind, had just about gotten her down when, as she says, "I was given a big boost by a turbulence of nature. That afternoon I had gone to be by myself for a while, when I saw a thunderstorm piling up. When it broke, there I was, sitting on a big rock—and right in the middle of it, with the thunder bursting and the wind whistling, it came to me that what I had to do was take pictures and concentrate upon people, only people,

all kinds of people, people who paid me and people who didn't." It was, she says, one of the two great spiritual experiences of her life.

Perversely enough, the black days of 1929 came as a great gift to Dorothea Lange, the photographer. They gave direction to the widening dimensions of her work, and helped to make of her the kind of craftsman she wanted to be. This conversion, or the start of it, she remembers exactly. "At the time," she says, "I had a studio in a part of San Francisco which serves as a crossroads for a number of other sections. One morning, as I was making a solio proof at the south window, I watched an unemployed young workman coming up the street. He came to the corner, stopped, and stood there a little while. Behind him were the waterfront and the wholesale districts; to his left was the financial district; ahead was Chinatown and the Hall of Justice; to his right were



1932. SAN FRANCISCO. WHITE ANGEL BREADLINE. 3¼x4¼ GRAFLEX.

the flophouses and the Barbary Coast. What was he to do? Which way was he to go?" In that young man, says Miss Lange, she saw an image of the dilemma which had captured a whole country, and it was then, remembering her decision in the Sierras, she made up her mind to take her camera out of interiors and into the streets.

Almost at once she discovered that photography inside and photography outside were even more sharply different than she had thought. Before, she had been able to arrange her subjects, but now she had to train herself to select them; before she had been concerned chiefly with *detail*, but now she was also concerned with *situation*. All of the tidy routines and methods to which she had been accustomed were, in the streets, swept away by shocks, intrusions, and elusiveness. But even so, it was an easy change for her to make—so natural to her, in fact, that on that first day she took what has since become one of her best known photographs. It was then, in 1932, the depth of the depression. Not far from her studio a woman known as "The White Angel" had set up a soup kitchen, and it was for there that Miss Lange headed with her camera, taking along her brother, a strapping merchant seaman, for protection. As it developed, his defenses weren't needed, and, says Miss Lange, "I've never used a bodyguard since. I made twelve exposures that afternoon with a 3½x4¼ Graflex, for which I borrowed a film magazine holder from a friend, and when I got home, I returned the holder with one of the twelve shots still inside. The next day, my friend discovered what I'd done, developed the shot, and presented it to me. This is the one it was—the one I call *The White Angel Breadline*." Page 74.

From that time until, in 1935, she gave up her commercial portrait work completely, she grabbed every chance she got to tote her camera off into the streets. "By then," she says, "I'd begun to get a much firmer grip on the things I really wanted to do in my work. This photograph of the man with his head on his arms, for instance—five years earlier, I would have thought it enough to take a picture of a man, no more. But now, I wanted to take a picture of a man as he stood in his world—in this case, a man with his head down, with his back against the wall, with his livelihood, like the wheelbarrow, overturned." Page 75.

The photographs began to be given attention in 1934, when Willard Van Dyke, a fellow photographer, sponsored a showing of them in his studio. One of those to see this exhibition was a University of California economics professor named Paul S. Taylor, who gave her the first of many jobs she was afterwards to hold with public agencies, both State and Federal. In 1935, asked by the State of California to make a study of migratory labor, Dr. Taylor put her camera to

THE F.S.A. PHOTOGRAPHERS. Important events inspire important photographs. And of the important events which took place during the second half of the 30's, few were more significant than the change being wrought in American rural life. To record what was happening as farmers were being displaced from their land by machines, depression, drought, the Farm Security Administration sent photographers into every part of the United States. This group working under Roy E. Stryker included Arthur Rothstein, Russell Lee, Ben Shahn, Carl Mydans, John Vachon, Walker Evans—and Dorothea Lange. Now installed in the Library of Congress, their enormous file of photographs is considered the most impressive ever put together of the American scene. More than just photographs, it is history. And the style of these photographs gave great impetus to the growth of serious photography in the United States.



1934. SAN FRANCISCO. DEPRESSION. ROLLEIFLEX.

1926. WALPI, ARIZONA. HOPI INDIAN DURING SNAKE DANCE. 3¼x4¼ GRAFLEX.




work as a tool of research. Made with shutter and lens, her reports were to shock the conscience of a nation, and of the enlarged program of rural relief which was later adopted, at least one feature—Government camps for migrant workers—was largely a result of the photographs she had taken.

By this time, Miss Lange was working for the Federal Government. She had been offered a job with the Resettlement Administration, and as a member of its corps of photographers was traveling the length and breadth of the entire West. Between what she was doing then and what she had done in the streets of San Francisco, Miss Lange notes one important difference. "I had begun to talk to the people I photographed," she says. "For some reason, I don't know why, the people in the city were silent people, and we never spoke to each other. But in the migrant camps, there were always talkers. This was very helpful to me, and I think it was helpful to them. It gave us a chance to meet on common ground—something a photographer like myself must find if he's going to do good work." In some ways, *(Continued on page 138)*

1941. AMANA, IOWA. 4x5 GRAFLEX. TAKEN ON GUGGENHEIM FELLOWSHIP.



Technical notes: Cameras: Dorothea Lange uses an Automatic Rolleiflex for most of her work. She says: "You don't exhaust the possibilities of this camera easily. The trouble with many people is that they trade in a camera long before they have mastered it. The mastery of the instrument takes a long time." Secondary cameras are a 4x5 Graflex for "a very deliberate job" and a 3 1/4 x 4 1/4 Zeiss Juwel for special purposes like a view of an area. Film: Super-XX. Processing: Miss Lange uses a commercial lab. "Life is too short. I want to spend my darkroom hours shooting and observing." She says that "You can't be a really good printer unless you work at it every day. Of course, you must find a darkroom worker who understands what you are after." Lighting: "There is no substitute for natural light. I use artificial light only in unbearable circumstances." Then it is flash. All the pictures in this article are with natural light. Cropping: "Sometimes I use just a fraction of the negative. I am not one of these people who sees a finished print before I take the picture, but when I am working at my peak, the final picture is pretty much what I see as I take it."



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Technical notes: Cameras: Dorothea Lange uses an Automatic Rolleiflex for most of her work. She says: "You don't exhaust the possibilities of this camera easily. The trouble with many people is that they trade in a camera long before they have mastered it. The mastery of the instrument takes a long time." Secondary cameras are a 4x5 Graflex for "a very deliberate job" and a 3 1/4 x 4 1/4 Zeiss Juwel for special purposes like a view of an area. Film: Super-XX. Processing: Miss Lange uses a commercial lab. "Life is too short. I want to spend my darkroom hours shooting and observing." She says that "You can't be a really good printer unless you work at it every day. Of course, you must find a darkroom worker who understands what you are after." Lighting: "There is no substitute for natural light. I use artificial light only in unbearable circumstances." Then it is flash. All the pictures in this article are with natural light. Cropping: "Sometimes I use just a fraction of the negative. I am not one of these people who sees a finished print before I take the picture, but when I am working at my peak, the final picture is pretty much what I see as I take it."

77

EARLY on Christmas morning why don't you try to take a picture like this one by Tana Hoban? It only requires the foresight to arrange your lights on Christmas Eve—and the will power to get up three jumps before your offspring. Then it's a simple matter of switching on the lights, and clicking the camera shutter when your child comes in to see the brightly ornamented holiday tree.

Although Miss Hoban took the photograph at left with a 5 x 7 Graflex, you can do the same thing with your camera, a steady tripod, and Wratten 81A conversion filter to balance tungsten-type color film for use with floods. You'll also need two No. 2 reflector photofloods for use in clamp sockets, or bridge lamps—after you remove the shades, and two No. 1 floods in simple clamp reflectors. These lights are inexpensive and easy to use.

Here are the things you should do on Christmas Eve, after you've put the finishing touches on the tree. Train your camera on a temporary model, seated at child's height, and start placing your main lights. Two No. 2 floods, one on either side of the camera will do the trick—or you can use both together as a bank of lights, about two feet to one side of the camera. Then aim a No. 1 flood on the



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take this on Christmas Day

more light onto the tree, hang a piece of white paper to one side, and spread paper on the floor, all around the picture-taking area.

Now is the time to double-check your lighting, focus carefully, slip the conversion filter over the lens, and haul out your meter. When all is said and done, there's no substitute for a meter if you want to get good results with color film each time you shoot. For this shot, Miss Hoban also used a technique called selective focusing. She deliberately threw the background out of focus by opening up her lens to $f/4.5$. You can do this too. And if your main lights are within six feet of the child, your meter reading for that stop should be somewhere between $1/5$ and $1/25$ second.

On Christmas morning "play a game" so your child will stand on the proper spot and hold still. Hide a small present on one of the branches, in the direction you wish the child to face. Then tell her she'll find a surprise if she stands "here" and looks hard enough. She'll think it's lots of fun. And with everything pre-arranged, you'll find it easy to take this photo on Christmas Day.—Cora Alsberg.

report on the MINICORD

by HERBERT KEPPLER

THE HISTORY OF PHOTOGRAPHY indicates that film sizes are constantly becoming smaller. Fifty years ago, a 4 x 5 camera was thought a fairly small hand instrument. Then, just before World War I, Oskar Barnack devised the Leica around 35mm motion picture film.

Today, new horizons are in sight with 16mm motion picture film as the factor. A number of the new breed yet to make their appearance will employ 16mm single sprocket sound film. But the first camera to reach the market here, C. P. Goerz's Austrian-made Minicord, employs the amateur double sprocket 16mm type.

The Minicord is a twin-lens reflex camera slightly larger than a package of king-sized cigarettes (see actual size photos *opposite page*). It has a magnifying roof prism finder, 25mm f/2 lens, speeds from 1/10 to 1/400 sec. and coupled lever film advance and shutter winding. The camera weighs only 12 oz. but will yield adequately sharp and grainless enlargements beyond 11 x 14 in., from its 16mm motion-picture size film.

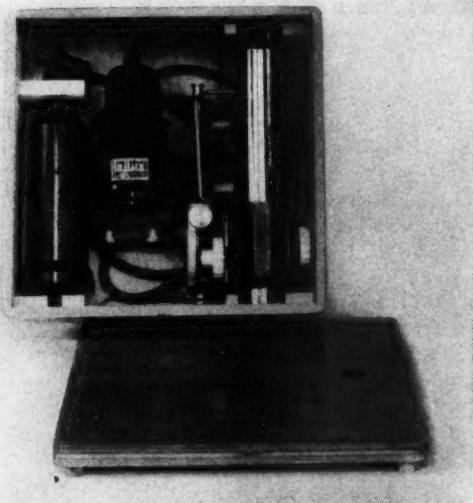
But before you toss away your present camera and run out to buy a Minicord, let's get the facts straight. An 11 x 14 enlargement from the Minicord will not be exactly as grainless and sharp as a corresponding nega-

tive from an equally well-made camera using a larger film. Also, the slightest negative scratch, imperfection, camera movement, dust spot, fingerprint, pinhole or blur will be intensified to enormous proportions by enlargement. (For example, to make a 10 x 10 in. print from a Minicord negative, an enlargement of approximately 25 diameters would be necessary. The same size enlargement from a 2 1/4 x 2 1/4 negative would be only 4 diameters.)

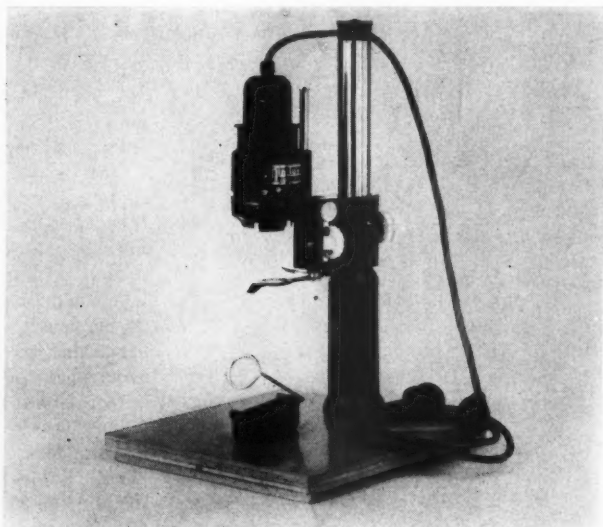
How about processing? At present, the American distributor recommends that you send the exposed film to an authorized professional finisher, although special developing tanks and an enlarger (see photos, *pages 80 and 81*) are on the way. Available film? Only one emulsion at this writing. It's a slow black-and-white. Other emulsions will be on the market in the future.

Before we put the cart before the horse and talk about what will be available in the future, let's discuss the present, and the camera itself.

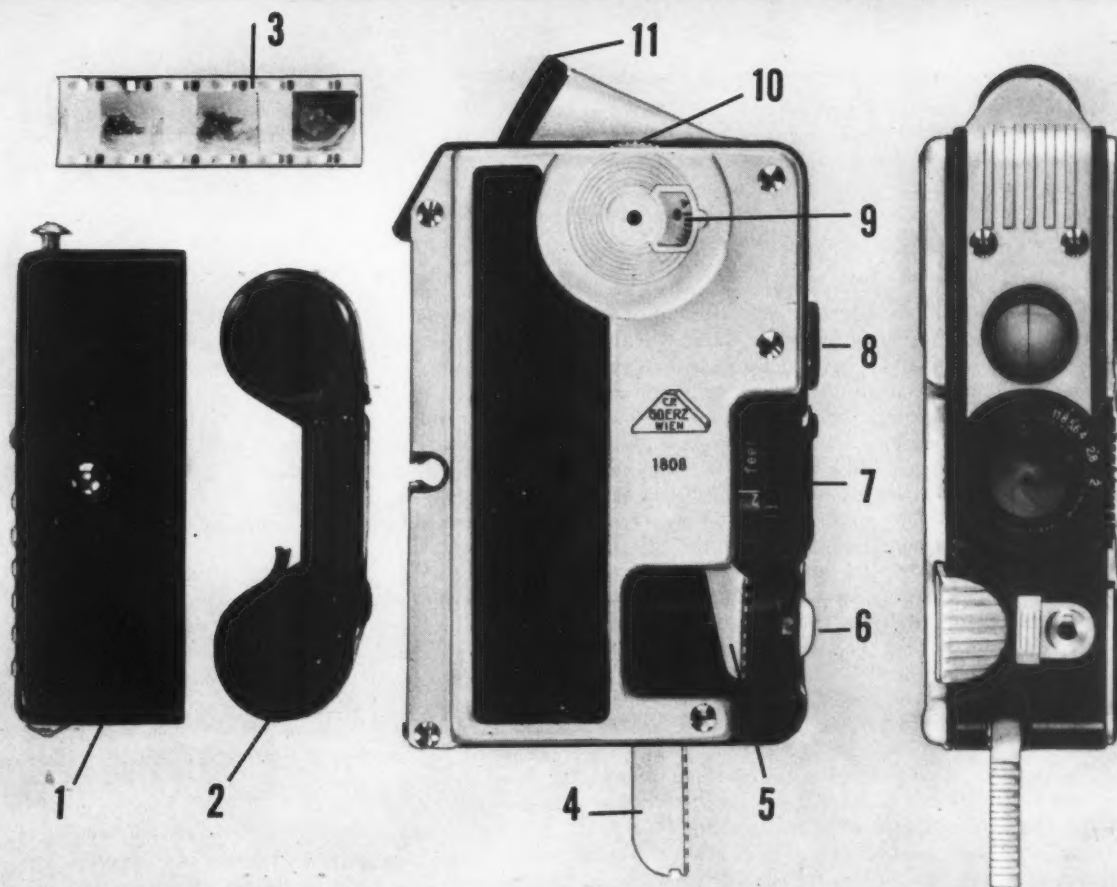
For \$149.50 you can purchase or order a Minicord from your camera store. A leather case, neck strap, one cartridge of film and instructions are included. The case makes the camera bulky. Without it, the camera



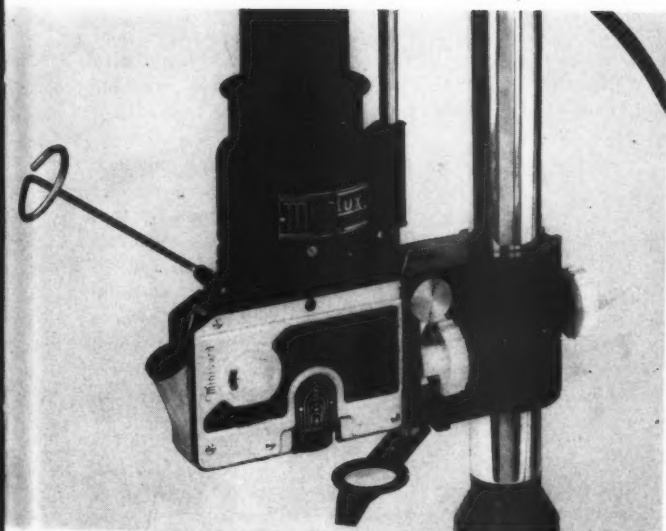
The Minilux enlarger can be disassembled and fitted into a 9-inch square wooden box, 3 in. deep. The box top serves as the baseboard when the enlarger is actually used.



The enlarger can be assembled in less than two minutes. Enlargements on baseboard or floor are possible. Negative holder lying on baseboard has built-in film wiper.



1. The camera back serves as housing for film cartridge. It has pressure plate centrally located to hold film flat against film plane. Pin at top is depressed to release back from camera. 2. Film cartridge consists of light tight film drum and take-up drum. 3. Actual size sample of Minicord negative strip. 4. Folding finger grip. 5. Coupled film advance and shutter winding lever. 6. Shutter release button and cable socket. 7. Taking-lens barrel. 8. Coupled viewing lens. 9. Exposure counter. 10. Ribbed wheel for setting exposure counter. (Similar dial and wheels on opposite side of camera sets shutter speeds.) 11. Viewing eyepiece. By turning it in its mount, critical magnification can be had on ground glass.



To use the enlarger, the camera without its back is attached to the lamp housing. Spring on housing holds camera shutter open at bulb setting. Lens is set at $f/5.6$.

will slip into your shirt pocket or handbag. The taking lens is recessed sufficiently in the camera body to preclude damage if the case is not used. To make certain of the lens' safety, a wide rubber band can easily be fastened about the camera, covering the lens.

It won't take long to see that the Minicord is an extremely well thought out design and has been manufactured quite sturdily. It does not resemble any of the cheap toy-like sub-miniatures that made their appearance in the low price brackets shortly after World War II.

The camera is focused by sighting through the eyepiece atop the camera and turning the ribbed barrel of the taking lens with thumb and forefinger. The viewing lens is directly coupled to it. When the ground glass image becomes sharp you will notice that it is not reversed as on a normal reflex ground glass. Furthermore, the image is magnified to approximately the size you would see the image without looking through the viewer. This is accomplished by the use of a roof prism similar to that used in the viewing mechanism of the Exakta VX (see October issue of MODERN). Film is advanced and the shutter wound by a lever on the right front side of the camera which resembles the trigger of a pistol. To release the shutter, you press back gently on a small plate at the camera's front. The tiny click is barely audible.

The film cartridge consists of two daylight tight drums connected by metal strips. One drum holds 40 exposures of 16mm film. The other is empty. The film will feed into it as you press the film advance lever. The camera back, into which the cartridge fits, is removed from the camera by pressing on two pins located on top and bottom of the back. The film information accompanying the camera advises shooting at an ASA rating of 12, about the same as color films. The low rating is caused by the film's fine-grain emulsion. Usually, the finer grain the emulsion, the slower the film. On the camera's right side is a small exposure counter dial which is set by turning a ribbed wheel. The shutter speed dial is located on the right side of the camera. The lens opening is set by rotating an inner ring in the lens barrel.

After your last (40th) exposure, you wind the film completely into the take-up drum, and take the film to your dealer. He will send it to an authorized processor who fine-grain develops the film and returns the negative to you with $3\frac{1}{4} \times 3\frac{1}{4}$ enlargements from each frame. (MODERN will send you a complete processing brochure listing prices for developing, enlarging and strip printing by an authorized agency. Please address: Camera Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.)

When your film returns, you can examine your $3\frac{1}{4} \times 3\frac{1}{4}$ enlargements carefully. MODERN found quite a number of enlargeable prints on its first experimental roll. One was enlarged by Microfine Laboratories of Staten Island to 11×14 . It appears on page 83. Many others on the same roll could have been similarly enlarged. All were hand-held exposures.

With all the presently available equipment and facilities out of the way, what can the prospective purchaser of a Minicord expect for the future?

The biggest item is an enlarger. This already exists

and would be available if it were not for the European manufactured light source. The distributor wants an American bulb which can be replaced easily when it burns out. When this problem is solved the enlarger will be sold. It will employ the camera body and lens and provide enlarging sizes up to $3\frac{1}{4} \times 3\frac{1}{4}$ on the baseboard or larger sizes by projecting on the floor. It's a precision instrument, and will cost about half the price of the camera (see photos, pages 80 and 81).

Secondly, a daylight loading film tank will be marketed for Minicord films. Also a plastic film cartridge which will cut the cost of film loads. American emulsions, including color, also may be used.

All this has been promised and, barring a major catastrophe of some sort, there is no reason to believe it will not appear. The manufacturers are also considering building in flash synchronization.

Processing now

The camera owner who wishes to jump the gun, however, will find several enlarger manufacturers who can provide 16mm negative carriers. A short focal length enlarging lens can then be mounted and enlargements made. Negative processing can be done in the dark with trays using a fine grain developer such as Microdol or Finex-L and developing to a low contrast.

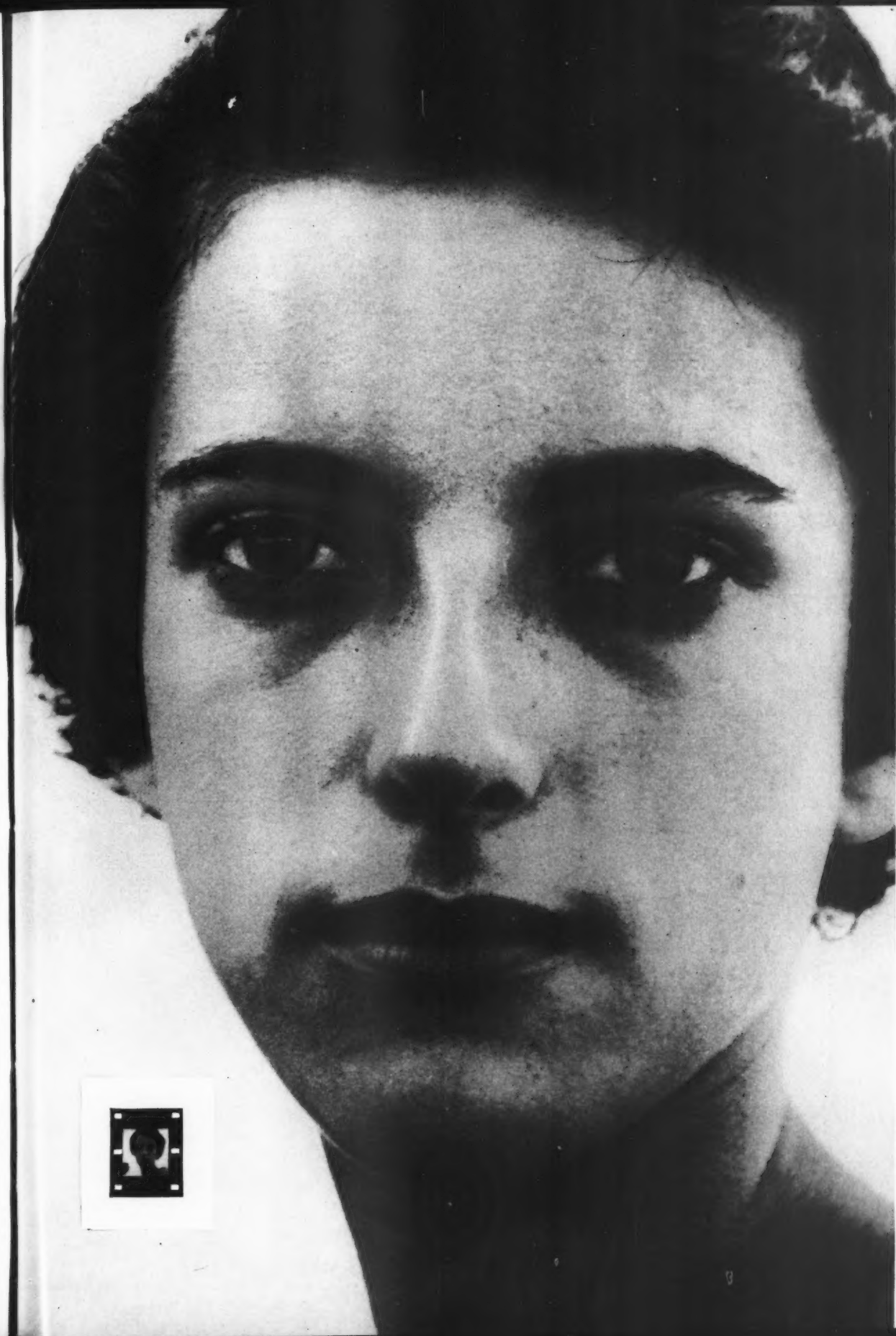
Brave souls who wish to try loading their own cartridges had better be careful. If the film is not fed into the take-up drum in exactly the right manner it will be completely ruined. If you don't have the time to devote to such experimentation, you can always buy the loaded cartridges and send the film to the authorized processors or wait for the proper equipment to come through.

There we have the story on the Minicord. Is it worth purchasing? The buyer who expects the camera to handle super candid, to hide behind a button hole, or to be unseen as it works, is doomed to disappointment. The Minicord must be sighted directly at eye level. There is no provision for facing one way and taking pictures in another direction. The slow film presently available precludes any attempt to make photographs in low light intensities.

But if your desire is for a camera which you can carry anywhere without bulging a pocket or hanging over a shoulder, if you want to be ready at all times for that picture you never get because you don't have a camera with you, perhaps you should consider the Minicord.

With careful composing in the viewfinder, working in adequate light intensities and holding the camera rock steady, the Minicord will yield enlargements of a size and quality comparable to those made with cameras much heavier, bulkier, and more expensive.—THE END

Vicki Summers was photographed with a Minicord, in bright shade. Exposure was f/8 at 1/100, at subject distance of $3\frac{1}{2}$ ft. An 11×14 enlargement proved remarkably sharp and grainless. Contact print from original negative appears at the bottom left edge of page. No negative scratches or print blemishes appeared on enlargement done by Microfine Laboratories of 62 Winham Ave., Staten Island, N. Y. >

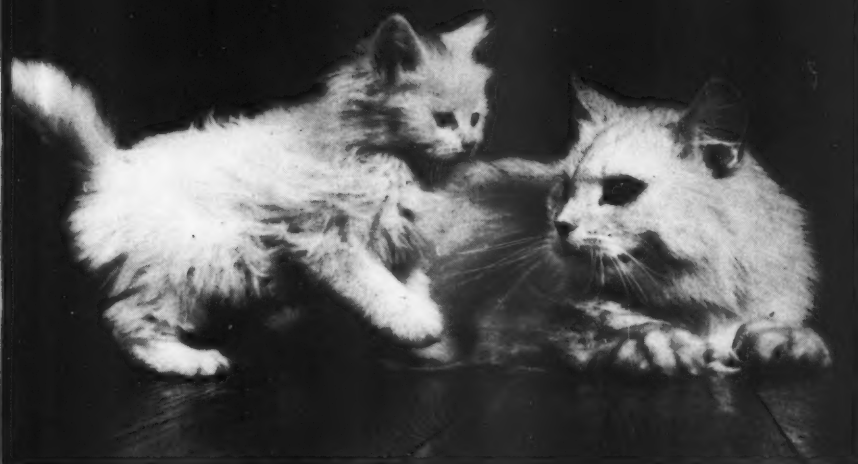


HERBERT KUPPLER

YLLA AGAIN

JUST ABOUT THIS TIME every year a pleasant event occurs—the publication of another book of photographs by Ylla, easily the world's outstanding animal photographer. This year's contribution is *Cats**—as handsome an 84-page collection of felines as you are likely to come across. The photographs are, of course, excellent. Three examples appear on these pages. Their nature is best expressed by A. D. Hippisley Cox in his foreword to *Cats*: "On these pages you will find no pretty-pretty picture of the Puss-in-Boot variety . . ." Nor will you find any of the nauseating "Itty-bitty-kitty" brand of captions in *Cats*. Ylla's subjects range from the common household feline to the more exotic Siamese and Persian. The pictures are taken in natural light and electronic flash. There are cats in leaping action and cats in repose. The quality of reproduction is quite good. A fine book—for cat lover or photographer.—*J. Judge*
*Available through MODERN PHOTOGRAPHY, see p. 115.



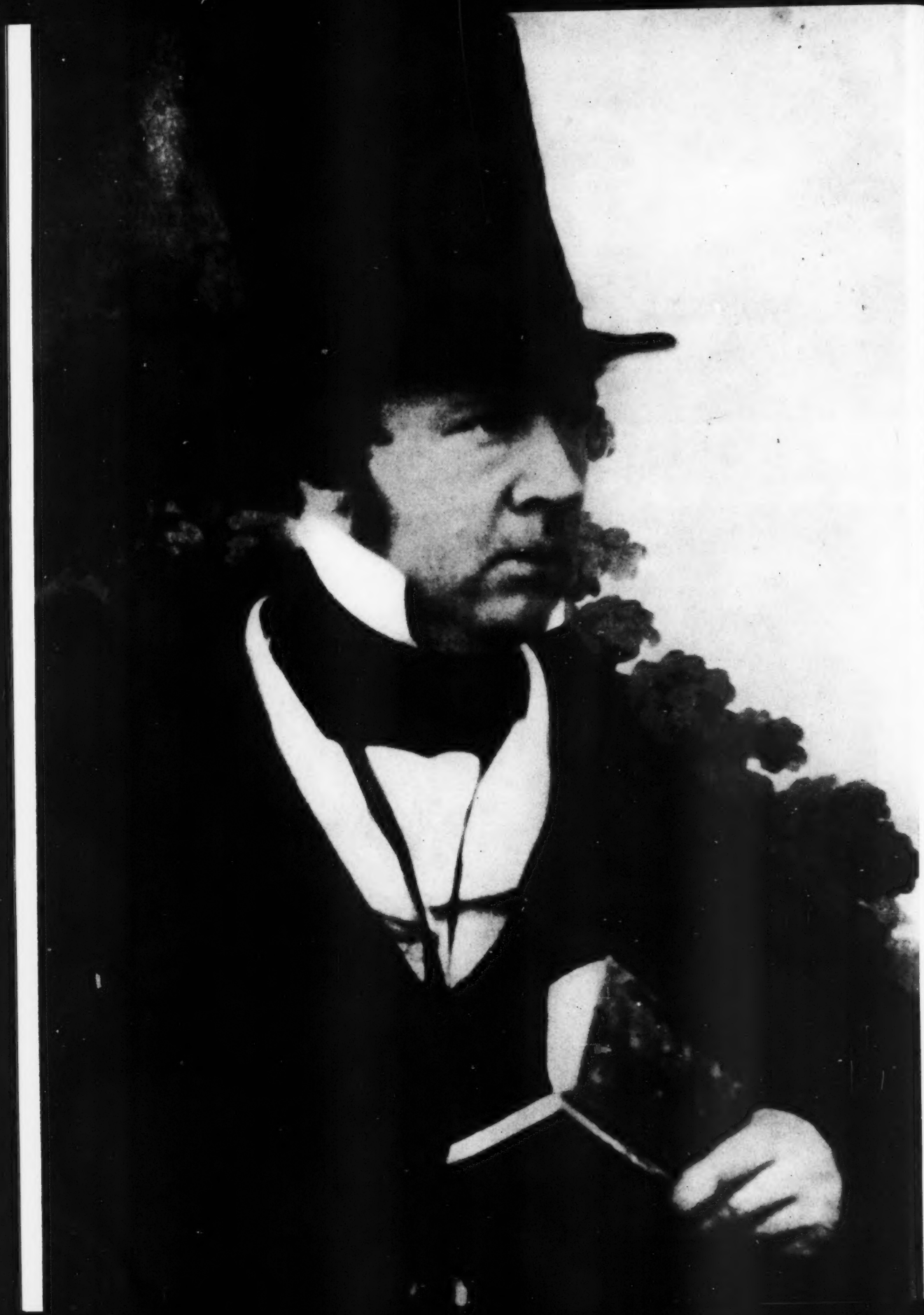


Elegant white Persians were playing on the floor when Ylla took this electronic flash action shot. Rolleiflex, $f/16$ at $1/100$ sec. on Super-XX film.



△This group shot of Seal Point Siamese was taken in studio. Ylla used a Rollei, $f/11$, $1/100$ sec., electronic flash.

◁Ylla made this shot of a household cat in early afternoon, used Rolleiflex, $f/11$ at $1/100$ second, Super-XX film.



H. Fox Talbot, Esq.

AN AUTHORITATIVE BIOGRAPHY OF THE GREAT ENGLISH
PHOTOGRAPHIC INVENTOR. IN TWO PARTS, by BEAUMONT NEWHALL.

Modern photographic techniques are based on the invention first made public in 1839 by William Henry Fox Talbot, an English scientist, mathematician, botanist, linguist, archaeologist, and country gentleman. At first eclipsed by the simultaneous, yet independent, invention of Louis Jacques Mande Daguerre, Talbot's process pointed out the very path that was to be followed in the years to come. To Talbot we owe the concept of negative and positive, which has become basic, the making of prints on paper, enlarging, developing the latent image, the use of a half-tone screen to print gray with black ink, and exposure by electric flash. All these techniques he demonstrated. Others he prophesied, such as photography with the invisible rays. The word "photography" itself was coined to describe his invention.

Talbot first had the idea of what he called "photogenic drawing" while he was traveling in Italy in 1833. He was 33 then, and had already distinguished himself in the world of science. He was a Fellow of the Royal Society—the oldest and most respected scientific body in Great Britain. He was a frequent contributor to learned journals. He was a friend of the great scientists of the day—Sir David Brewster, Sir John Herschel, François Arago. And, in 1832, he had a taste of politics when he ran successfully as Member of Parliament from Chippenham, the nearest city in Wiltshire to Lacock Abbey, the beautiful country estate which he inherited from his father, William Davenport Talbot. While he was campaigning, he became engaged to Constance Mundy. They were married in December. And now, after the spring recess of the House of Commons, he had taken his wife abroad on the Grand Tour.

To make records of their travels, Talbot, who was no artist, took along a camera lucida. This newly invented optical instrument made it possible to see, through a glass prism, the scene and the drawing paper at the same time. Theoretically, it was simple to trace with a pencil the image superimposed on the paper. But Talbot found it difficult. He was drawing a picture of Lake Como (*top, page 89*): "the faithless pencil," he complained, "only left traces on the paper melancholy to behold." He then thought of trying another device which amateurs before him had found useful—the camera obscura. Like the reflex camera of today, this was essentially a box with a lens which formed an image on a horizontal ground glass where it could be traced on thin paper. But Talbot had no better success with this instrument. He was all the more disappointed, for he was captivated by the beauty of the images. "Fairy pictures," he called them, "creations of a moment, and destined as rapidly to fade away." He thought that there must be some more efficient way to capture these elusive images than the faithless pencil. "The picture," he reasoned, "is but a succession of stronger lights thrown upon one part of the paper, and of deeper shadows on the other. Now light, where it exists, can exert an action. . . . Suppose the paper could be visibly changed by it. . . ." He resolved to make experiments to achieve that result.

There at Bellagio, dreaming of what might be done, Henry Fox Talbot had no idea that others had

◁ William Henry Fox Talbot, taken by the rival daguerreotype process about 1844. Collection of Miss M. T. Talbot.

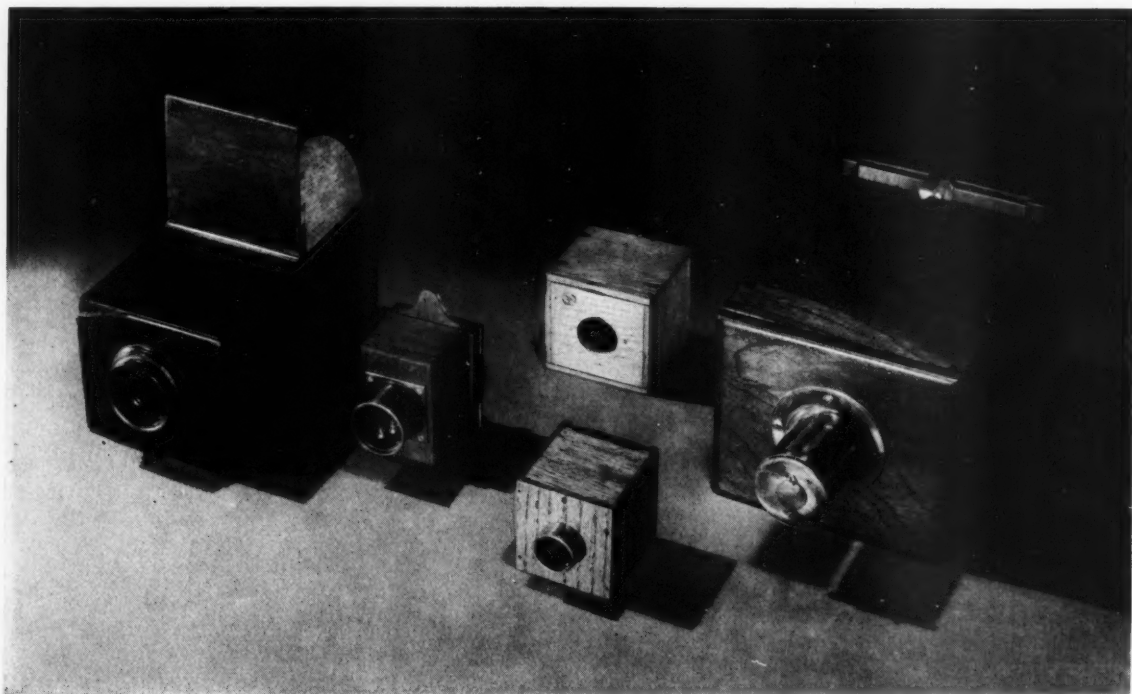


Modern enlargement from inch-square paper negative showing a latticed window at Lacock Abbey, Wiltshire. Negative was made in 1835 by one of Talbot's "mousetrap" cameras, named so by his wife, Constance, because of their size. Courtesy The Science Museum, South Kensington, Royal Photographic Society's Collection.

preceded him. He did not know then that Thomas Wedgwood had tried in 1802 and failed. He did not know that Nicephore Niepce, who had just died in Paris, had succeeded in 1826 in making a crude photograph, and that his surviving partner, Louis Jacques Mande Daguerre, was at that very moment secretly perfecting the invention which was to become world famous as the daguerreotype.

Back home at Lacock Abbey, in January of 1834, Talbot began to work out a technique. At first he tried to make paper light sensitive by brushing it with silver nitrate in solution. It did not react to light rapidly enough, and so he tried another chemical, silver chloride, which was also known to turn dark in light. But since this silver salt is not soluble in water, he could not simply brush it on paper. Instead he made it freshly, pouring a solution of common salt (sodium chloride) into a solution of silver nitrate. The mixture at once became cloudy and the silver chloride fell to the bottom of the container as a whitish precipitate. He took this moist material and spread it on paper. But again the paper did not react to light rapidly enough.

Talbot next reasoned that he could create silver chloride in the fibers of the paper by brushing it first with a solution of common salt, and then with silver nitrate solution. By accident he found that if the salt solution was weak, the paper quickly turned dark in light. If, on the other hand, the salt solution was strong, the paper was hardly light sensitive at all. This gave Talbot a method of preserving his images from further



Exact replicas of Fox Talbot's first cameras, made for the George Eastman House from the originals in the Science Museum, London. *Left:* camera obscura, used for sketching. The three "mousetrap" cameras were used by Talbot before 1839. The larger camera, *at right*, with the brass shutter cover over the lens, was constructed and used at a somewhat later time.

light action, for when the sensitive paper was brushed with strong brine, there was no perceptible darkening on exposure to light.

With this silver chloride paper, Talbot first made silhouette pictures of objects laid on it. The image of his camera obscura, however, was not brilliant enough, and his paper was not sensitive enough, to permit making camera pictures. Not until he increased the sensitivity of the paper by treating it with repeated brushings of salt and silver, and not until he had built a camera with large aperture lenses, was he able to get any kind of result. He had to be content with very small images, because the only large aperture lenses available were of short focal length. His wife Constance called these tiny box cameras "mousetraps." Talbot would set an assortment of them (*bottom, page 38*) on the lawn around Lacock Abbey on a sunny day, and after an hour or so, collect them. In each he found a miniature negative, "such as without stretch of imagination, might be supposed to be the work of some Lilliputian artist."

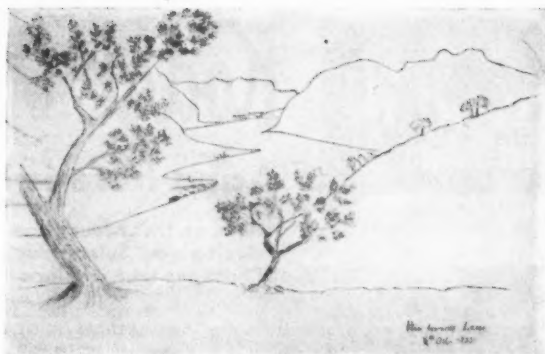
One of these first paper negatives, barely an inch square, is now preserved in the Science Museum, London. It is signed and dated, "August, 1835." It shows the latticed window of Lacock Abbey (*top, page 38*).

For the next three years Talbot practically abandoned his photogenic process. He was engrossed in other scientific pursuits. The wave theory of light was then a fairly new concept, and he was conducting a series of experiments to test the theory. This led him to study monochromatic light sources and to perfect limelight. He made important discoveries in the polarization of light, and invented the micropolariscope, which won him the praise of Sir David Brewster. He also was busy with archaeology, and published two books.

Had it not been for the sudden, unexpected announcement of Daguerre's invention, Talbot might never have given his photographic experiments a second thought.

On January 7, 1839, François Arago told fellow members of the Academy of Sciences in Paris that Daguerre had discovered "certain screens on which the optical image leaves a perfect impression." The "screens" were not only more sensitive to light than anything previously known, but Daguerre had found a way to render them insensitive to further light action. "His drawings," Arago said, "when finished, can be exposed to full sunshine without suffering any alteration." He might have been describing Talbot's invention! He went on to say that Daguerre felt that his invention could not be patented, for once the secret was known, anyone could duplicate the results. Arago, therefore, proposed that the French Government should compensate the inventor, and he announced that he would approach the Minister and both Chambers as soon as Daguerre had initiated him into the secret.

Talbot, in his own words, was "placed in a very unusual dilemma (scarcely to be paralleled in the annals of science): for I was threatened with the loss of all my labour, in case M. Daguerre's process proved to be identical with mine, and in case he published it at Paris before I had time to do so in London." To establish priority, he got together a collection of photogenic drawings and sent them to the Royal (*Continued on page 129*)



Using a camera lucida, which made it possible to see a scene and a drawing at the same time, Fox Talbot sketched a view of Lake Como, by pencil, in 1833. Royal Photographic Society.



Photogenic drawing taken by Talbot in 1839 with his silver chloride paper. Flowers were placed on paper for the exposure. Metropolitan Museum of Art Collection, New York City.



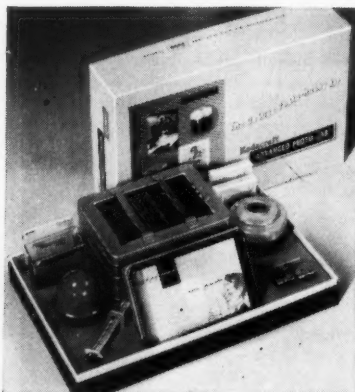
Lacock Abbey. Photogenic drawing sent by Talbot to a botanist friend in Italy in 1840. Word "photographic" was not in general use. Courtesy, Metropolitan Museum of Art.

The
Kodak
BULLETIN

Kodak Gifts are Perfect Gifts

...and here is how to shop from your easy chair

Here, on these four pages, is something for every photographer on your Christmas list, including you. Select your gifts at leisure, then visit your Kodak dealer... and watch this Christmas take its place in everyone's album as the best ever.



◇ **KODACRAFT PHOTO-LAB OUTFITS.** A complete-in-one-package gift that will open a whole new world of fun for someone you know. Kodacraft Advanced Photo-Lab (illustrated) contains everything needed for developing film and making contact prints... a Kodacraft Roll Film Tank with aprons, a Kodacraft Metal Printer, trays, film clips, chemicals, paper, graduate, safelight, thermometer, and instruction manual. \$14.10. Kodacraft Photo-Lab Outfit with printing frame and mask set instead of metal printer and without safelight, \$8.75.

◇ **KODAK HOBBYIST ENLARGER.** Basic for a darkroom that will keep on giving for many Christmases to come. Has the most modern features for straight enlarging at a thrifty price. Circline fluorescent lamp with integrating sphere lamphouse gives cool, evenly distributed light. Positive, smooth controls; 1.4 to 7 times enlargement on baseboard. Supplied with Kodak Enlarging Ektanon Lens $f/6.3$, 89mm., and one negative carrier. Takes negatives to $2\frac{1}{4} \times 3\frac{1}{4}$. Price, \$44.00.



◇ **KODACRAFT PRINTING KIT.** With this outfit there's no need for a darkroom for a son or daughter to start printing his or her own snapshots. Has 25 sheets Kodak Velite Paper, printing frame and mask set, 3 Tenite Rocker Trays, a graduate, a Kodak Darkroom Thermometer, a glass stirring rod, chemicals, and an instruction booklet. \$4.95.

◇ **KODAK EKTALUX EQUIPMENT.** Professional type flash equipment with long-lasting B-C power for the advanced cameraman. Shaped for shooting, with an easy-to-grip handle, it's built for steady day-in, day-out service. Has every feature he will want... quick-loading, quick-ejection, two-way focus for midget lamps; will operate as many as six matching extension units, adaptable for all types of flash. Prices: Ektalux Flashholder, from \$29.75 to \$33.85; Ektalux Extension Unit, with 20-foot cord, \$12.40.



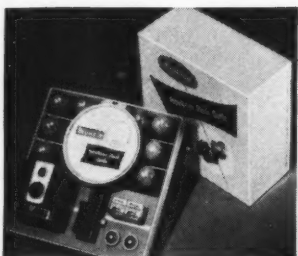
◇ **KODASLIDE TABLE VIEWER 4X.** If there is someone on your list who makes Kodachrome slides... or someone who will start this Christmas... here is the gift. Perfect for showing 4-times enlarged slides to a small group, day or night. Does not require darkened room. Projector and Kodak Day-View Screen combined in one unit. Price, \$49.50. Carrying case, \$15.50.

◇ **KODASLIDE PROJECTORS.** New Highlux III—300-watt; quiet, efficient blower cooling; special slide ventilation; Lumenized double condenser and $f/3.5$ projection lenses; carrying case. \$56.50. Thrifty Highlux II—200-watt; $f/3.5$ lens. Converts readily to 300-watt, blower-cooled unit. \$36.50. Budget-priced Kodaslide Merit Projector—150-watt—with $f/3.5$ lens, \$26.10.

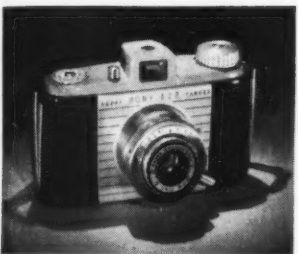




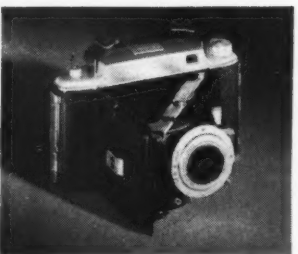
KODAK DUAFLEX FLASH OUTFIT. Has everything to start shooting Christmas festivities . . . Kodak Duaflex II Camera with Kodet Lens, Flashholder with 2-way Flashguard, photoflash lamps, batteries, film, and instructions. Price, \$22.50. In the DeLuxe Outfit, camera has focusing Kodar f/8 lens. Also includes sturdy Field Case. Price, \$33.45.



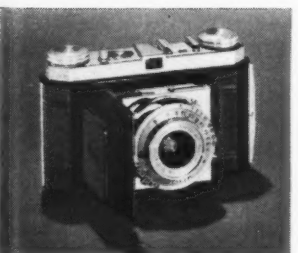
BROWNIE HAWKEYE FLASH OUTFIT. A thrifty gift for a beginner. Includes an easy-to-use Brownie Hawkeye Camera, Flash Model; Flashholder with Kodak 2-Way Flashguard; 8 photoflash lamps; batteries; 2 rolls of Kodak Verichrome Film; and instructions. Price, \$13.50.



KODAK PONY 828 CAMERA. A value-packed miniature at a moderate price. Takes black-and-white, Kodachrome, or Kodachrome Film. Has fast f/4.5 lens, and a 1/200 shutter, synchronized for flash. Focuses to 2½ feet. Brilliant view finder. Price, \$31.15. Kodak Pony 135 Camera, \$35.75.



KODAK TOURIST II CAMERAS. Four Tourist cameras give you a wide choice of lenses and shutter speeds . . . but all give you the Tourist's big 2¼ x 3¼ pictures and rugged, folding Kodak construction. Both f/4.5 models feature the long-base Scopesight finder. Prices, \$26.25 to \$97.40.

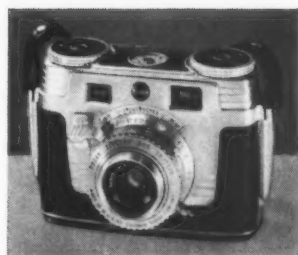


KODAK RETINETTE CAMERA. Same styling as the Retina IIa but with a Schneider Reomar f/4.5 lens. Direct view finder. Shutter speeds from 1 second to 1/300 second. Coupled film advance, automatic stop, double exposure prevention. Non-jarring body shutter release. Takes 135 film. \$59.50.



KODAK RETINA IIa CAMERA. Smart, continental styling combined with an ultrafast f/2 lens and 9-speed Synchro-Compur Shutter, for someone who takes pride in his pictures and his equipment. Combined range-and-view finder, rapid film advance, automatic stop. \$164.10.

KODAK SIGNET 35 CAMERA. A precision miniature for one who wants the ultimate in fine color work—or black-and-white. Features the famed Kodak Ektar Lens f/3.5 in a precision setting that insures needle-sharp pictures. Coupled range finder combined with view finder for rapid focusing and framing. Accurate 1/300 shutter. Price, \$92.50.



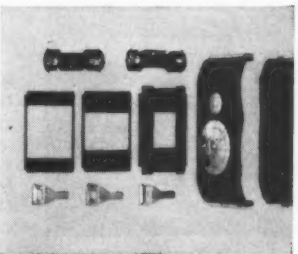
KODAK REFLEX CAMERA ADAPTER KIT. There are a lot of Kodak Reflex Cameras in use. Certainly someone on your Christmas list has one, and would like this adapter kit, which will permit him to enjoy 828 Kodachrome, Kodachrome, or black-and-white film. \$4.59.



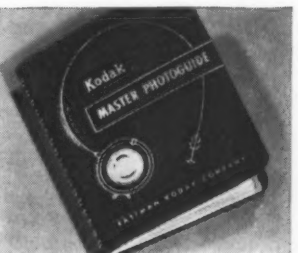
KODAK FIELD CASES. A fine camera deserves a fine case to protect it from scuffs, from damaging blows. Each Kodak Field Case is designed for the camera it is to carry. Made of top grain cowhide, double stitched, reinforced, and perfectly finished. Prices, \$7.00 to \$11.25.



KODAK TOURIST ADAPTER KIT. For someone who owns a Tourist II f/4.5, or Tourist I f/4.5 or f/6.3 Camera, a more appreciated gift would be hard to find. It converts his camera to the use of 828 films including Kodachrome for color transparencies, plus 3 other negative sizes . . . for only \$13.25.



KODAK MASTER PHOTOGUIDE. Every camera owner wants this wallet-size guide to better pictures. Includes fast-action computers for outdoor-indoor pictures . . . contrast-viewing filters . . . data on flash, close-ups, filters . . . and much other information that's wanted every day. \$1.75.

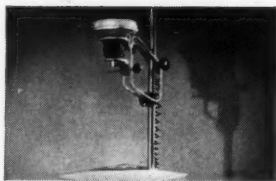


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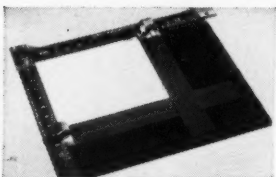
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Kodak

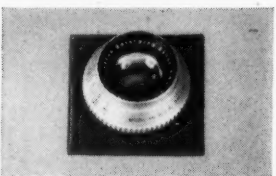
Kodak Gifts are Perfect Gifts



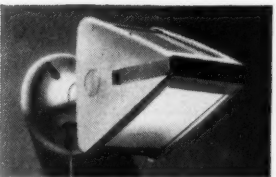
KODAK FLUORITE ENLARGER. A gift that will thrill any photographer. Cold light; rotating negative carrier and tilting platform for distortion control; big, light-tight paper storage space in base. With accessories, doubles as view, copying, slide-making camera. Price, without lens, \$99.50.



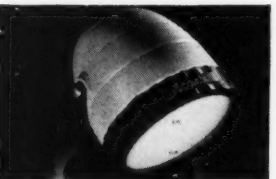
KODAK MASKING EASEL. 11 x 14. Provides adjustable margins from $\frac{1}{4}$ to $\frac{3}{4}$ inches. Specially designed back-guide for easy, accurate insertion of paper. Masking arms designed for rapid, sure adjustment. Stand arm for convenient paper insertion. \$9.60.



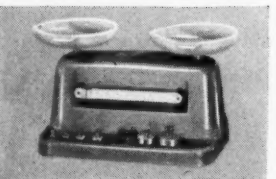
KODAK ENLARGING LENSES. For someone who is satisfied with only the best in his color work or black-and-white, it will be a Kodak Enlarging Ektar Lens. Both Kodak Enlarging Ektar Lenses and Kodak Enlarging Ektanon Lenses are available in 2-, 3-, and 4-inch focal lengths. \$14.00 to \$49.90.



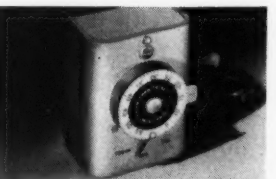
KODAK 2-WAY SAFELAMP. Brand new in design and appropriate for any darkroom enthusiast. For bench, wall, or overhead mounting. Rotate it for light direction. Insert filters in one or two sides. Comes complete with bulb and one filter. \$4.50.



KODAK ADJUSTABLE SAFELIGHT LAMP. Professional in appearance, and puts ample safe light wherever you want it most. Has double-swiveled shank and bracket. Easily attached to wall, shelf, or bench. Comes with one $5\frac{1}{2}$ " diameter safelight filter. \$7.40.



KODAK CHEMICAL SCALES. With its Tenite housing and corrosion-resistant Tenite pans, here is a gift item that is both practical and smart for a darkroom worker. Obtainable with weights for either avoirdupois or metric systems. Capacity, 4 oz. 66 gr. or 130 grams. \$9.90.



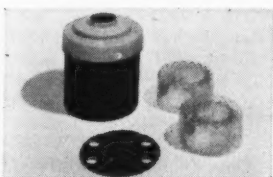
KODAK ELECTRIC TIME CONTROL. For someone who makes many prints. Permits control of printing time automatically from 1 to 57 seconds. Printer or enlarger plugs into control. Turns off automatically after a preset interval. Remains on when desired for focusing. \$13.50.



KODAK TIMER. For precision timing of darkroom work up to 60 minutes. Minute and second hands; both can be quickly re-set to zero. Start-stop switch permits stopping without re-setting. Swivel support permits adjustment to any easy-to-see angle. Price, \$7.20.



KODAK UTILITY FOOTSWITCH. Permits turning the current to any darkroom equipment on or off with a touch of the foot. Pedal incorporates a safe, low-intensity neon light so that it can be easily found in the dark without fumbling. \$10.00.



KODACRAFT ROLL-FILM TANK. Comes with aprons that eliminate threading, permit easy insertion of film, wet or dry. Comes with three aprons for 620-120, 616-116, and 127 films. \$2.53. Kodacraft Miniature Roll-Film Tank has two aprons for 828 and 20- or 36-exposure 35mm. film. \$2.53.



KODAK AUTOMATIC TRAY SIPHON. Converts an ordinary tray into an efficient print washer. Fresh water flows in at top, used water is siphoned from bottom. Designed to provide adequate circulation. Molded of gray Tenite, with no moving parts to wear out. \$4.50.



KODAK PROJECTION PRINT SCALE. A paper-saver that will be welcomed by any owner of an enlarger. Just make one exposure through the graduated scale, then read the correct printing time from the developed print. Saves time, prevents mistakes. \$1.15.



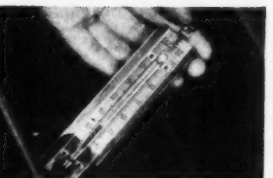
KODAK COLOR DENSITOMETER. If he is a serious darkroom worker, this is the gift for him. He'll make better black-and-white prints, without failure, and if he makes color prints, he can measure the density range of his transparencies and check his color-separation negatives easily. \$52.00.



KODAK PHOTO BLOTTER ROLL. For drying prints without curling. Prints are placed between a fine white photo blotter and a linen-backed blotter and rolled with a corrugated separator that permits full air circulation and rapid drying. Takes 60 average contact prints. \$2.88.



KODAK DARKROOM APRON. Here is an apron that's specifically designed for darkroom use. Black plastic material keeps splashed chemicals away from clothes. Full cut for utmost protection. Has big pocket. Drip cuff at bottom catches any drops. Medium size, \$2.25; large, \$3.00.



KODAK THERMOMETERS. Accurate control of processing temperatures is one secret of successful negatives and prints. In most processes, it is critical. That is why a good, reliable darkroom thermometer is always a welcome gift to any photographer. Prices, \$.42 and up.

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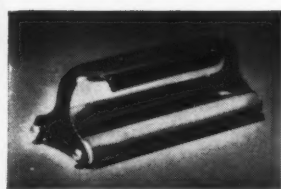
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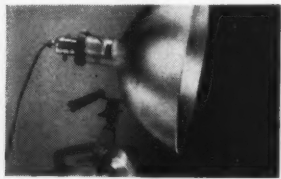
...and here is how to shop from your easy chair



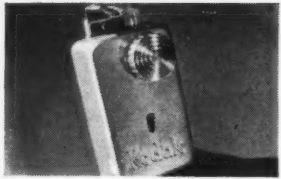
KODAK DOUBLE PRINT ROLLER. An inexpensive extra gift that will get lots of use. Used in ferrotyping prints, the double rollers remove the maximum amount of water. Durable metal frame forms the handle and supports the two 6-inch rubber rollers. Price, \$2.55.



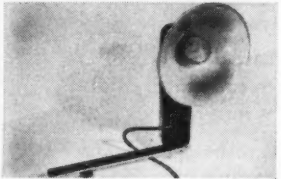
KODAK FLEXICLAMP. Low-cost insurance for sharp, clear pictures unmarred by camera movement. Rugged C-clamp base attaches to fence rail, chair back or car fender. Head screws into any camera tripod socket. Double-swivel action permits adjusting camera to any angle. \$4.25.



KODAK VARI-BEAM CLAMPLIGHT. Adds immeasurably to indoor picture-taking pleasure. Padded clamp attaches to any square or tubular object. Dial adjustment on back permits full light control, from spot to floodlight. Clamp-light, \$10.50. Standlight, \$16.00.



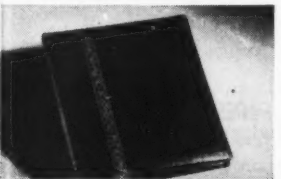
KODAK AUTO RELEASE. Just the thing to top off a photographer's stockingful of surprises. Can be used on any camera that can be equipped with a cable release; automatically trips the shutter ten seconds after it is set. Permits the photographer to get in his own pictures. \$3.86.



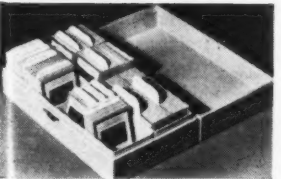
KODAK STANDARD FLASHHOLDER. A dependable flash unit for any internally synchronized camera. New design of case is shaped for easy hand holding. Incorporates new U-beam bracket with inlaid, marproof rubber grip, self-shortening extension input, heavy-duty ejector. \$8.25.



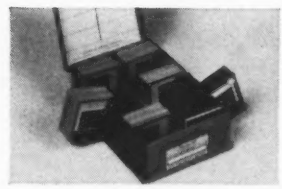
KODAK B-C FLASHPACK. Converts Kodak Standard Flashholder (or any other unit taking 2 standard C cells) to a modern, high-energy battery-condenser outfit. Uses long-lived 22½-volt battery. Inserts into present flashholder in place of batteries. Price, without battery, \$2.95.



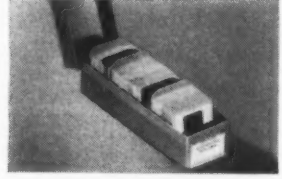
KODAK RIVIERA PROTECTO ALBUM. A gift for the whole family, to keep a record of their trips, of the children's lives. Handsomely bound and protected. An upright, library-type loose-leaf volume. 12 Kodapak folders and 12 leaves. In blue, brown, or red. \$8.50.



KODASLIDE FLEXO FILE. A new and inexpensive file for color slides. Ruggedly made of fiberboard, handsomely covered in gray with brass catch. Holds 360 slides in Kodak Ready-Mounts, 124 2x2 glass slides, or 160 Kodak Stereo Ready-Mounts. Conveniently compartmented. \$1.25.



KODASLIDE COMPARTMENT FILE. For anyone who makes frequent showings of his slides. It not only gives the slides the protection of metal, but groups them in twelve swing-out compartments for easy use. Indexed. Holds 240 Kodak Ready-Mounts or 96 2x2 glass slides. Price, \$3.94.



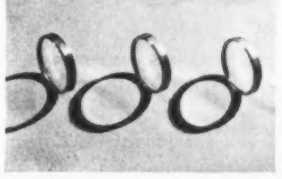
KODASLIDE FILE BOX. Give one or give a dozen. They'll be equally appreciated. The convenient way to store color slides in building up a library. One file holds an average showing, making for easy cataloging... 140 Kodak Ready-Mounts or 55 2x2 glass slides. Price, \$1.57.



KODAK COMBINATION FILTER CASE. Belongs in every kit. Of fine, durable leather, lined with felt. Holds a Kodak Adapter Ring, filter, and Kodak Lens Hood in one compartment, three filters in the other. For Series V Filters, \$4.25; Series VI, \$4.95.



KODAK POLA-SCREEN FILTER. A gift that will be enjoyed by any photographer, particularly in color work. Cuts down surface reflections; can be set to increase contrast of clouds and sky without affecting rest of picture. Series IV size, \$6.75; Series V, \$7.80; Series VI, \$8.80. Viewer, \$6.75.



KODAK PORTRA LENSES. Every photographer enjoys making close-up pictures of people, of flowers, of table-top set-ups... and it's so easy, and economical, with these lenses. Slip on over camera lens. Price each, 1+, 2+, or 3+, Series V, \$2.91; Series VI, \$3.46.



"THIS IS PHOTOGRAPHY." A new and revised edition of one of the most famous books on photography. Handsomely illustrated. Covers every phase of photography, from "seeing" the picture and composing it, to the mounting of the final print. Price, \$2.75.



KODAK COLOR HANDBOOK. For the man who takes his color seriously and wants to know all there is to know about it. This book gives the complete story with detailed information on all Kodak Color Films and how to use them for best results. Price, \$4.00.

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Kodak



How a Good Paper Grows

PHOTO TECHNICIANS like to chart "response curves" for photographic papers. But here's a curve you've never seen before.

It's the "popularity curve" for *Kodak Medalist Paper*, based on the first six months or so of *Medalist's* sales.

It shows that when a paper really has something, the word soon gets around.

First, the alert "what's new?" buyers get a trial supply. Then there's a lull, for testing and print-making. And then they begin to show their prints—and tell their friends—and the rush is on.

Kodak Medalist Paper was born for success. This great paper is no accident. It began when Kodak asked serious photographic workers, amateur and professional, to describe the *ideal* combination of qualities they would like in a photographic paper.

Their opinions were tabulated, charted, analyzed . . .

And then Kodak's research men and skilled emulsion-makers translated the dream into reality.

These are the traits you find in this ideal paper, *Kodak Medalist*: excellent printing speed (in between top-speed *Kodabromide* and moderate-speed *Kodak Opal Paper*) . . . a full range of contrast grades, all matched in speed . . . flexibility and contrast control in each grade, to permit precise matching of negative and paper for top quality in every print . . . rich natural warm-black tones . . . excellent response to toning . . . choice of several popular surfaces, to meet interpretive needs . . . plus ease of manipulation, tough emulsion, rugged stock, and typical Kodak dependability.

That's *Kodak Medalist*—a paper you need to know. See your Kodak dealer today.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

*E, white, fine grained, lustre; G, cream white, fine grained, lustre; J, white, smooth, high lustre; F, white, smooth, glossy; Y, cream white, silk lustre.

Kodak
TRADE-MARK

Dr. Cinema Says . . .

***Here is how to muzzle Yakyaks
who talk through movie showings.***

This month's piece is written for and to the vast army of movie-makers who take pride in their efforts and who do *not* consider a film showing as just a distraction to conversation.

Here's what I mean: Your batch of vacation films has been processed and you've edited them into some semblance of continuity. Your friends, the Yakyaks, have been waiting expectantly to see this footage because they too went to Lake Sunstroke last year. They arrive at your home, the amenities and small talk are done with, the drinks are broken out, and the projector whirs into action.

Things go well enough for the first two or three minutes. Then the script develops something like this:

Mrs. Yakyak: "Oh, I remember that town—what was the name of it . . . ?"

You: "West Nosebleed."

Mrs. Y.: "Certainly—that's it. Did you eat at the Rusty Nail? It's about a mile south of town."

You: "No, it seemed pretty crowded as we went past, and—"

Mrs. Y.: "Well, you'll never know what you missed. Will they, Fred? I *never* tasted such cinnamon muffins."

By now your film has reached the point where you're about to see some terrific scenes of a thunderstorm. You're really proud of this bit. It would interest anybody. Well, nearly anybody.

You: "Here's that storm footage I told you about, Fred. See the waves starting to come in?"

Fred Yakyak: "Gosh, that's—"

Mrs. Y. (to your wife): "Linda, did you get that P.T.A. notice yesterday? Really, I don't see how they expect us to get to *every* meeting when they have so many of them. . . . Oh, Charlie, what's this a picture of?"

You: "A storm that came up just as we were—here comes the best shot I ever took in my life—watch the lightning hit that water tower over there by the—"

Mrs. Y.: "Fred, remember that storm we ran into on Route 66? The rain simply came down in sheets. . . ."

So your priceless storm sequence comes, is desecrated, and goes. Then, a little later . . .

Fred: "That's a nice sky there, Charlie. Use Polaroid on that one?"

You: "No—just happened to catch the exposure on the nose. Finally getting so I can use that meter right."

Guess Who: "Fred *never* uses a meter, do you, honey? And he gets the most beautiful blue skies I ever saw."

Well, that gives you the general idea. This babe and thousands like her ruin more home movie sessions than a gross of defective 15-amp fuses.

Not that the women are the only offenders. Sometimes you get a couple of high-powered businessmen in the group. These would-be tycoons feel that movies are for the birds, kid stuff. You simply don't merit serious consideration from these boys if you waste time making movies when you could just as well be studying Dow-Jones averages for the past eight years. As your films of the company picnic (which they especially *(Continued on page 112)*

MOVIE SECTION

how a movie club filmed a drama...

THE FAME of Ace Movies is known to everyone interested in amateur films throughout the British Commonwealth. Ace Movies' most successful film play thus far produced is called *Marionettes*. It subtly exploits that most vital quality of cinema: its power of suggestion—of showing just enough to the audience to persuade them to imagine the rest. It is within the scope of any amateur film group. Let's see just how it was made. Perhaps your own movie club would like to attempt a similar production.

Ace Movies has only the simplest of equipment—because they cannot afford more and because they do not need anything else. A Bolex H-16 and a British Ensign movie camera share the club's two lenses—a 1-inch f/1.5 and 15mm f/2.8. Their lighting equipment consists of three open floods, two banks of eight 100-watt lamps and a number of smaller effect lamps ranging from 150 to 500 watts.

Only one camera effect was used. Fades. Rather than



1. A leading lady with only one expression—Columbine, the life-size puppet, star of the famous British amateur film, *Marionettes*. Simple make-up is quite effective.



2. Professor Poccata who created a life which robbed him of his own. Note low-key dramatic lighting which characterizes most of the shots in which Poccata appears.



5. The necklace which Poccata twined around Columbine's neck lies broken on floor. Big reaction close-ups of Poccata emphasize bizarre unexpectedness of the scene.



6. Just mechanical dolls? The puppet master made them and he ought to know. Yet even he cannot be sure. Bare flats and a hanging puppet are enough to set scene.

employ chemical solutions which often give a reddish tinge, or closing the lens diaphragm while shooting which alters depth of field, Ace Movies used a fading glass. You can make one by shading a piece of clear glass with a candle flame. To fade a scene, move glass in front of the lens from the clear end to the opaque. Now to the film:

A puppet master named Professor Poccata and two life-size marionettes, Columbine and Arlequin (played by actors), fill the major rôles in the play.

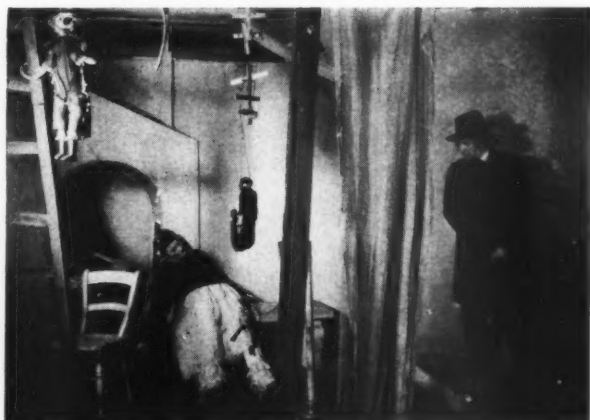
Columbine is Professor Poccata's pride and joy. She appears so life-like that he wants to touch her—yet whenever he reaches out a hand, Arlequin somehow seems to get in the way. Finally Poccata deliberately moves Arlequin a little distance away from Columbine as though jealous of the male puppet's proximity to her. This causes you to wonder about the puppet master's sanity, yet when Poccata again turns to Columbine a few minutes later, Arlequin *does* seem closer to her than you remembered from the preceding shot. But it's hard to be

sure. Certainly no actual movement was visible. The puppets, slumping in their chairs, appear as lifeless as ever with painted, impersonal stares.

Poccata goes to his room above the theater and extracts a string of pearls from a box. Looking through a window he can see Columbine, in the property bay below, staring vacantly into space. And yet is there a faint glimmer of expression in that vacancy? We can't be sure.

Poccata returns to the property bay and dangles the necklace in front of Columbine. Then as he is about to put it around her neck, a thought strikes him. With a ghost of a smile on his face, he darts a glance at Arlequin. Arlequin stares fixedly away. Poccata strides over to him and drags him across the room, dumping him on a bench next to Columbine. Then, after swiveling Arlequin around so he faces Columbine, Poccata encircles her neck with the jewels.

With his whimsical humor satisfied, Poccata putters around the room, preparing for the evening show. The



3. Poccata pays a visit to the property bay. The staircase leads to his living room above. Only four steps are built. Rest of flight is suggested by shadow moving up wall.



4. The professor selects a jewel for his favorite doll, Columbine. Simple properties, apparently casually placed around walls, create the atmosphere of his living room.



7. Arlequin's make-up is as simple as Columbine's. Even though he shifts position, his unfaltering gaze is directed straight ahead. The only exception is when . . .



8. . . you see him hauled up to the flies of the puppet theater. You vaguely feel that he bears an air of resignation and dejection. The lowered eyelids accomplish it.

small, grotesque puppets dangling from nails around the room now receive his benevolent attention. With a self-satisfied smile on his lips, he turns—and the smile freezes. Arlequin is now unmistakably closer to Columbine. The necklace lies on the floor, broken.

Now the tempo quickens as Poccata's shock changes to anger. He lunges for Arlequin, lashes a rope around him and hauls him up into the theater flies. Arlequin does not change expression, yet from his height in the flies one suddenly realizes that he *is now looking down!*

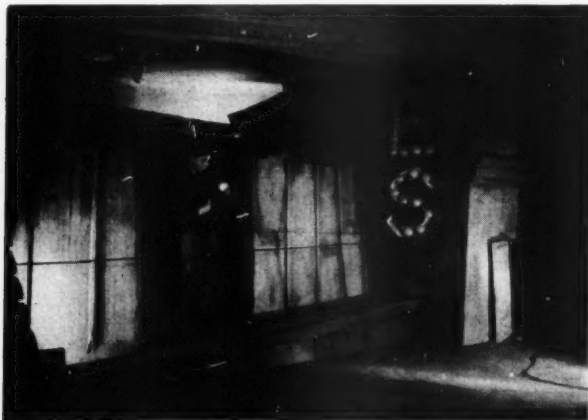
Following several symbols used to establish the hatred and desire for revenge now existing between Poccata and Arlequin (a comedy mask changing into a mask of tragedy, etc.), the scene shifts to a theater in Paris. The "Marionettes" sign on the top of the theater is lighted. The audience arrives. Columbine and Arlequin go through their routine with jerky movements; the puppeteers in the gantry are shown operating the wires. Then Arlequin mechanically puts his hand in his pocket, brings out a

revolver, takes aim towards the wings, and fires. Poccata staggers; the astonished puppeteers drop their control wires and Arlequin and Columbine collapse on the stage. Their fall is matched by Poccata's. He is dead. The crowd is shown applauding, then growing hushed as it dawns upon them that something is wrong. The curtain is rung down. Among the excited, gesticulating puppeteers backstage is a gendarme who obviously disbelieves what they are saying. Slowly, methodically, he takes out a knife and plunges it into Arlequin. The knife rips upward and out comes—sawdust. On the growing mound of sawdust on the floor is superimposed the words, "the end."

So much for the plot. Now for a surprise. The entire motion picture was filmed in a basement 30 feet long, 18 feet wide and eight feet high. But though the lack of headroom brought many problems, it had at least one virtue. By making the scenery flats seven feet, 11½ inches high, it was possible to dispense with struts and scaffolding for keeping them in position. All that was necessary



9. On the roof, the electrician overhauls the sign for the night's performance. Problem of French location was solved by the electrician's cap and a Dubonnet poster.



10. Two letters of sign occupied full height of studio. Complete sign of winking letters above the roof tops is a model, it appears at beginning and near end of film.



13. The end of the puppet master. Poccata lies dead. But he will have his revenge.... Even in death, contrasting lighting, deep shadows suggest his endless evil.



14. The gendarme who investigates conducts his inquiries from the empty stage. Since such might happen in reality, it does away with need of additional police court scenes.

was to jam wedges between ceiling and top of flat.

The studio became, in turn, the stage, property bay and roof of a marionette theater. The film opens with Professor Poccata, the puppet master, walking through the property bay. In the background is a life-size Columbine lolling stiffly in a chair. On the right is a flight of stairs which brings a knowing smile because a staircase is as much the hallmark of an Ace Movies film as a fugitive personal appearance of the director of a Hitchcock movie. There has to be a staircase because it's a feature of the basement and can't be disguised. So they make a virtue of necessity and work it into their set designs.

As an Ace Movies fan knowing this, you'd swear you saw the puppet master going up and down those stairs. Actually you couldn't have, for there is no flight there—only four steps. The basement studio in which their earlier films were made did have a staircase, but *Marionettes* was produced in another studio (also basement and

also in a London suburb). The staircase in this basement ended in a passage outside the door.

Then why bother to suggest one, and how is it that the audience—whether they know the club's work or not—get the impression that Professor Poccata really does mount and dismount a staircase to his room above the theater? The height of the studio provides the answer. Everything possible must be done to minimize its cramping effect. Stairs must lead up to somewhere, so if you provide the means, the audience will themselves supply the end.

Without any camera tricks, Ace Movies members have been able to give their production an illusion of space. The captions and photographs will tell you how. So next time your movie club members complain of not being able to operate efficiently because of space or equipment limitations, remember Ace Movies. It isn't how much equipment a club owns—it's how the equipment is used. And space, after all, is an illusion.—Gordon Malthouse.



11. The performance of the puppets has begun. The gantry (place where the puppeteers stand) is in reality only two feet from studio floor. Camera on floor shoots up.



12. Columbine and Arlequin stand stiffly during applause of audience. Presently they will bow stiffly, flopping forward from waist as men in the gantry manage the wires.

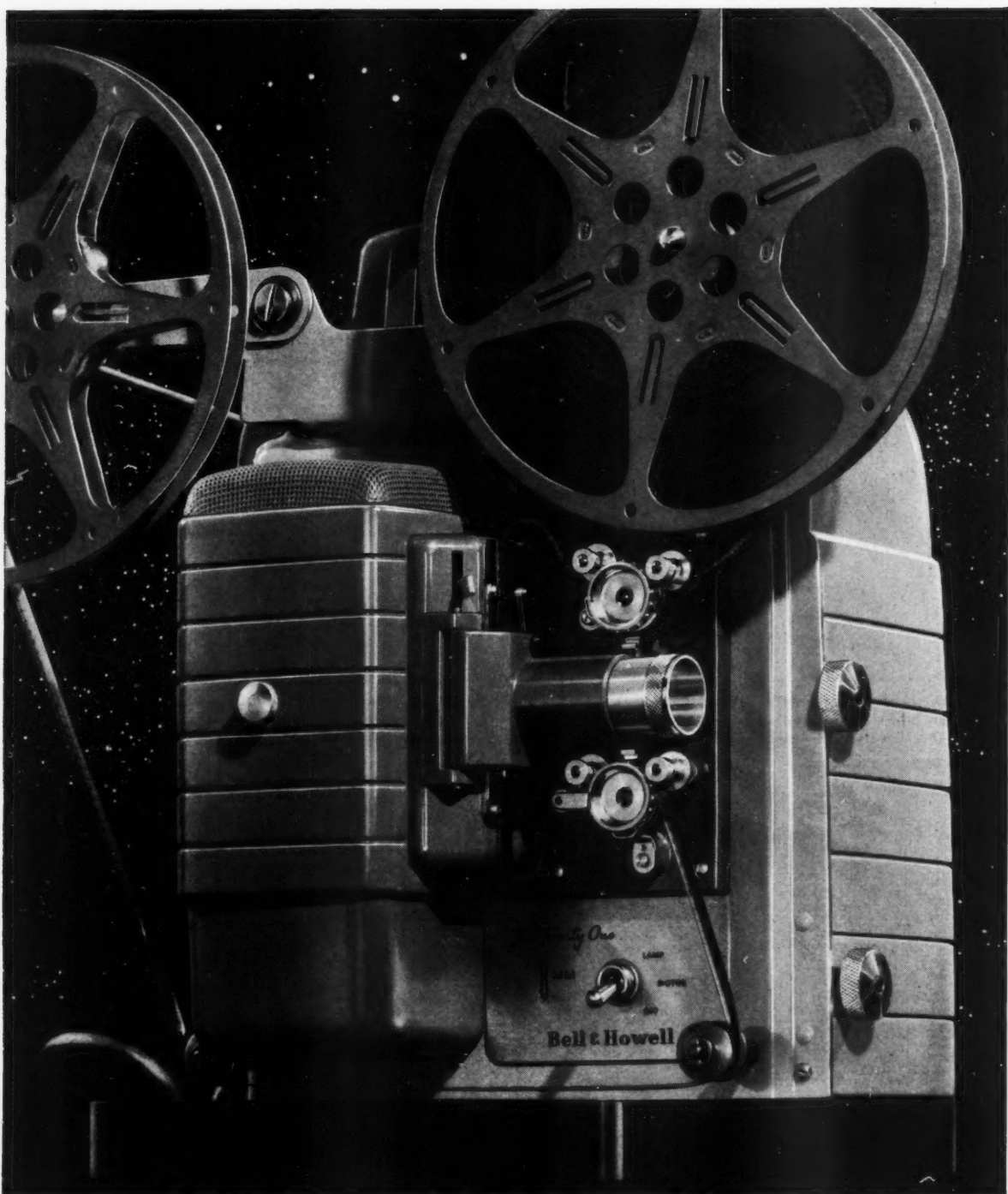


15. Actual movie shows only knife thrusting into sack of sawdust shaped like torso. Publicity shots were made of the entire scene showing gendarme and puppet, however.



16. In Ace Movies' *The Miracle*, this scene was done in same basement. Portico right is 2 ft. high, branches above it few inches long. Steps, seat and pond are real.

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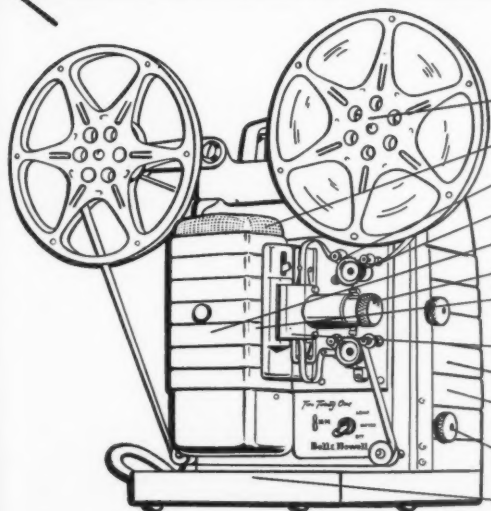


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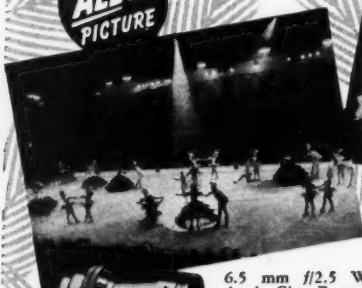


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A package of soap flakes, a little water, and an eggbeater or electric mixer can be made to produce snow of almost any consistency you need.

A large piece of cardboard will serve



1. A box of soap flakes, a bowl, and a little water are the ingredients; an eggbeater or mixer does the rest.



2. Soapsuds "snow" should be without bubbles. It spreads easily on cardboard, can be built into "mountains."



3. If you want a landscape background, use twigs from the Christmas tree, pebbles, or toys buried in the "snow." Ground cork or gravel makes the roads.

as a base for your snowy terrain. Use a straight edge to spread the snow evenly, in hummocks, or rolling hills. Wads of newspaper under a piece of cloth which can be covered with soap-suds snow will provide mountain ranges. Ground cork or gravel is fine for making roads, paths, or even for lettering your Christmas titles. Other title materials might include colored yarn, rope tinsel, popcorn, or Christmas candies.

You needn't bother to remove the title letters when you've finished filming one title and are ready to begin another. Simply spread another layer of suds snow over the original title and go on from there. To add realism to some of your scenes, have someone drop dry soap flakes in front of the lens while you are filming the titles. This idea is especially effective for slowly obliterating your "The End" title.—HARRY SPEESE



4. Borders and titles can be made from twigs, colored tinsel, green or red Christmas tree rope, tiny ornaments.



5. If you film your title board erect, snow and twigs will stick in place but avoid using heavier title objects.



6. To add realism (or obliterate a title) have someone drop dry soap flakes throughout the filming of a title.

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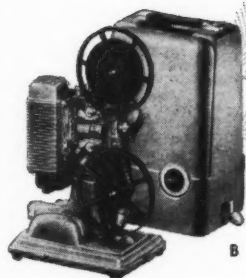
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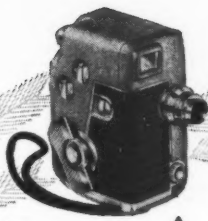
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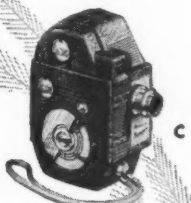
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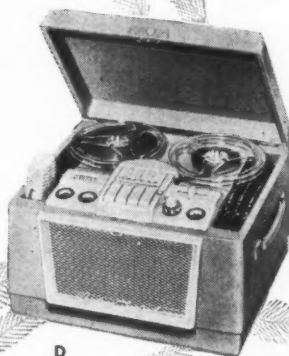


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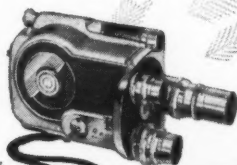


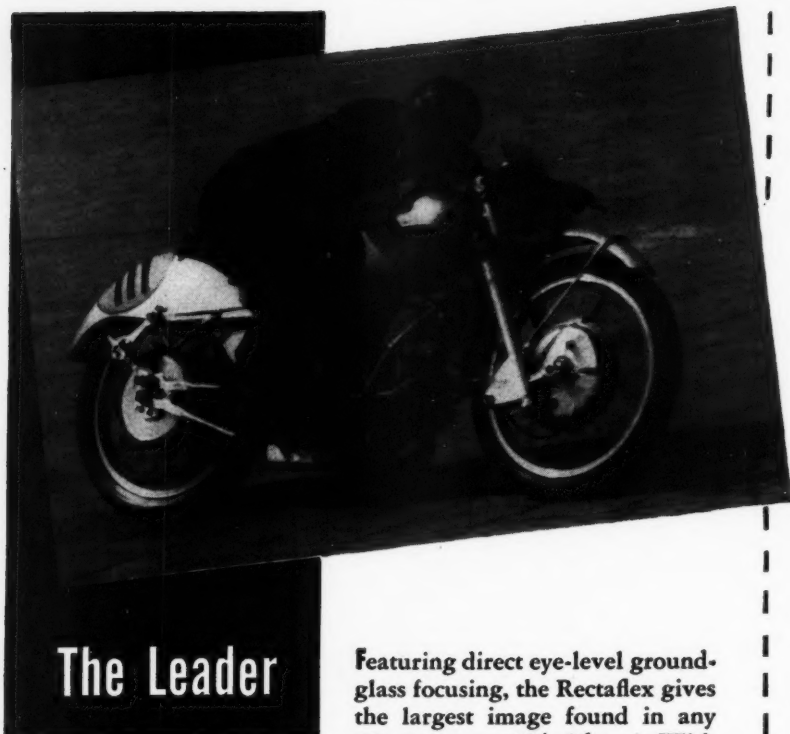
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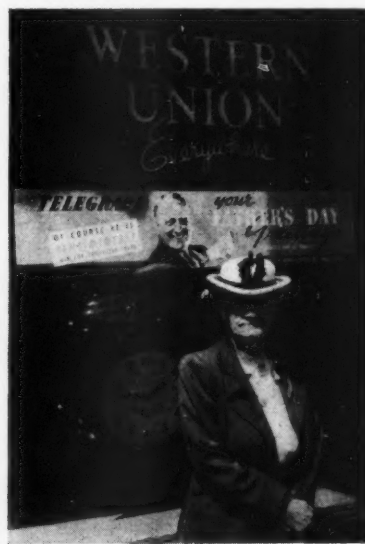
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THE DECISIVE MOMENT, by Cartier-Bresson, 142 pages, Simon and Schuster. Price \$12.50

Henri Cartier-Bresson is one of the few photographers whose name immediately brings to the minds of lovers of photography a certain style, a certain kind of photograph. There is no one else whose work displays the precision of eye, the discipline of thought which his photographs, at their very best, do. He is famous among photographers and infamous among art directors for his dictum that his pictures must not be cropped. If you ever have that rarest of opportunities—a chance to look through his contact sheets—you will be astonished all over again at the orderliness, which can select and arrange such marvelously organized visual images from the world about us not with a hand but with an eye.

Now Simon and Schuster has done this fine photographer an honor. They have published a luxury edition of 126 of his photographs in a process called heliogravure—rich and in many cases finer than his original prints. The size of the book is 11 x 14 1/4 in. The cover was designed by the French artist Henri Matisse and there is a brief introduction by Cartier-Bresson who discusses his approach and methods. The photographs are reproduced in three sizes—half-page, full page, and double page spread. This is, beyond doubt, one of the most beautifully reproduced volumes of black and white photography ever to be presented to the public. It is a real collector's item.

But once all these good things are said about Cartier-Bresson and his book, some other things must un-

happily be said, too. As one studies these pages of pictures for a second and third and fourth time, it becomes apparent that Cartier-Bresson leaves unchanged an old criticism of photography. His work does not grow with the years. He took just as good—and sometimes better—pictures 20 years ago as he takes today. His pictures of Spain in 1933 are if anything more directly powerful, more passionate than those taken 15 years later in India or in China. Or perhaps his eye has merely become more sophisticated, and in so doing has become subtly more powerful, while losing its directness.

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Cartier-Bresson's insistence upon not cropping his photographs has resulted in a lessening of the power which this book might have had were it better laid out. Too often, pictures—especially when four half-pagers are crowded upon one spread—lose effect and significance. Too often, a picture which would have been enhanced if it had only been bled loses its power because of the ever-present margin.

There are pictures among these 126 which would never have received a second glance if they had not been taken by Cartier-Bresson. These appear intermingled with pictures of great beauty and lasting impact. And some of these weaker representations, unhappily, are among those pictures which Cartier-Bresson did in America. He looks upon us with the eyes, disciplined and photographically perfect as they may be, of a visitor who ex-

(Continued on page 110)

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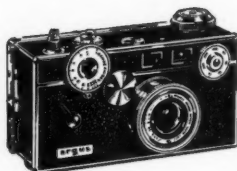
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CARTIER-BRESSON

(Continued from page 108)

pects the worst of us. He comes as observer, not as friend. All the vigor, power and youth of our land seems to be lost upon him. We are a young people and at times we are crude. But we are also sometimes kind, sometimes vital, sometimes happy. Perhaps the choice of American pictures was unfortunate, but Cartier-Bresson certainly seems to view us with a jaundiced Europeanized eye.

In the selection of pictures from the Orient, the photographer comes into his own. He has a great gift of being able to present a picture in which many things are happening, without visual confusion. The grace, the elegance, the power of these people to whom so much is happening—and to whom so much has happened for thousands of years—are captured by his impeccable eye. Here is where his own definition of photography is most clearly expressed.

"To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression."

As for Cartier-Bresson's portraits, they are indeed studies in the proper use of natural light, natural background and natural expression, and in the exercise of the discipline of the decisive moment. For the recognition of that moment is a discipline to which this photographer has given his whole life and work.—J. J.*

* Can be purchased from MODERN PHOTOGRAPHY Book Dept., 251 4th Ave., N.Y.C.

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DON'T let your flash extension wires become a tangled mess—avoid tripping. Lay the wiring flat on the floor without kinks, so you won't have to hop, skip, and jump over a network of wires. For even greater safety, use roller-type extension wiring, with reels to take up the slack.

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DR. CINEMA

(Continued from page 95)

asked to see, for some reason) pass in review, these lads take off on this course:

A: “Say, did you notice the figures on gray castings yesterday?”

B: “Pretty bad. Well, at least carload-ings are up a little.”

A: “Still, we'll probably have to pass the dividend this time. I was saying to H. J. this morning that the Nashville office should try to cut a few corners.”

B: “I certainly go along with you on that. Haven't really gotten into last month's figures yet, but it seems to me—say, Charlie, I thought you had some movies of the ball game we played against the Shipping Room.”

You: “They went past a minute ago.”

B: “Run 'em again, would you?”

And so on.

Two remedies are available to us, fellow sufferers. One is to refuse to run your films whenever people like these are anywhere around.

The alternative, which I favor, is to meet the issue squarely. This may cause a few tense moments until people get used to it, but it will clear the air and will have a gradual educational effect throughout the land. The procedure is simple: On every reel of film use a leader which reads: *Conversation will be welcomed, AFTER this reel is shown.*

Too blunt? So what if you do send a few people home mad? At least they won't be pestering you for a cup of sugar or six eggs or a refill from your lighter fluid every other day for a while.

Say, just how serious are you about movie-making, anyhow?—THE END

PLAY IT SAFE!



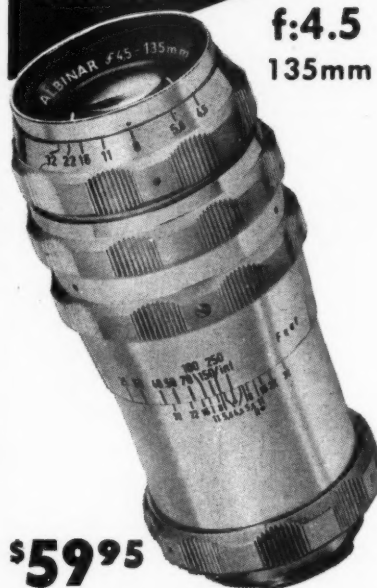
DON'T look into the reflector when inserting a flashbulb. It's just as easy, and far safer, to insert a bulb with the open part of the reflector turned away from you. Despite the fact that modern flashbulbs are relatively safe when used with care, a short circuit in the gun could fire the bulb, setting off the flash in your eyes—or the bulb might explode in your face.

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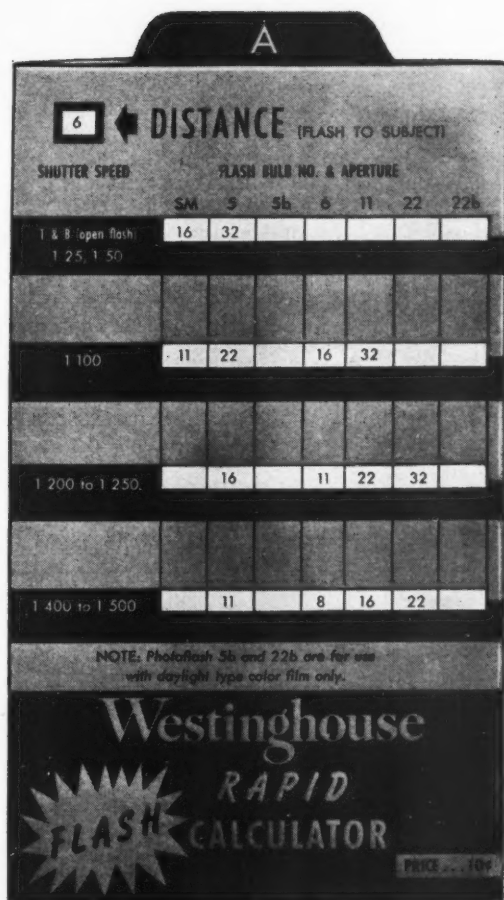
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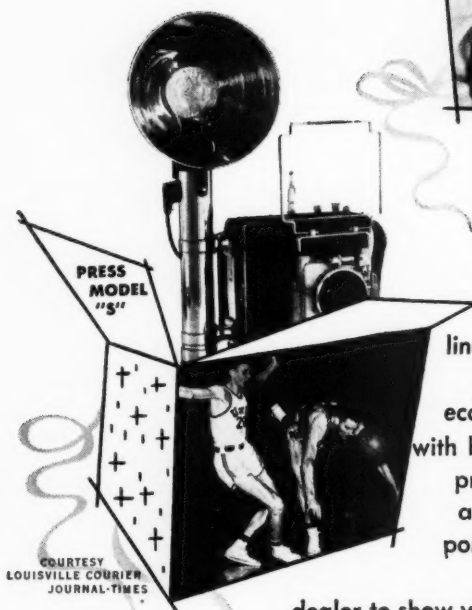
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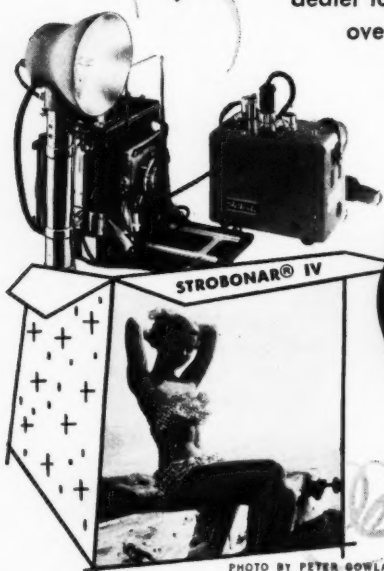
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COLD FACTS ABOUT TB

The campaign against tuberculosis was launched in this country in 1904 with the formation of the National Tuberculosis Association. At that time, tuberculosis was the leading cause of death in this country. Today it has been forced down to sixth place—fifth place, if accidents are excluded.

Progress made in the campaign against tuberculosis has meant a saving of 6,000,000 lives—people who would have died of TB if the death rate had continued at the 1904 rate.

Yet, today . . .

TB kills more people than all other infectious diseases combined.

TB leads all diseases as a cause of death in the age group from 15 to 35.

TB killed approximately 30,000 persons in the United States in 1951, at the rate of one person every 17½ minutes.

TB is responsible for an estimated 5,000,000 deaths annually throughout the world.

TB can attack anyone at any age. It is attacking approximately 115,000 persons a year.

TB is no respecter of age. It is killing approximately 22,000 persons 45 years of age or more a year; nearly 7,500 persons 65 years and over; approximately 1,600 children under 15 years of age. The median age at which TB kills has advanced in the last 10 years from 39 to 48. The median age for cancer is 65 and for heart disease is 70.

TB deaths cost this nation approximately 1,000,000 working years each year; cut off an estimated 1,500,000 years of life annually.

TB costs the nation more than \$350,000,000 annually in the care of patients, the maintenance of hospitals, pensions. The cost of building hospitals is additional.

TB is not inherited. Its specific cause is a germ, the tubercle bacillus, and it is spread by people with active tuberculosis who cough up these germs.

TB can be cured—and it can be prevented.

Because TB can be prevented, it is imperative that the work supported by the sale of Christmas Seals be continued until the day of the completed eradication of the disease.

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THIRD PRIZE \$10. Lou Thurrott of New York, really stretched out of the bus window to "grab" this photo on his pre-focused Rollei. He shot at $f/4$ and $1/100$ on Super-XX.

How wide is your picture-taking range? Does it include action, night shots, candid, and pictorials—as well as use of flash and flood lighting? If you feel you're in a photographic rut, why not look through a few back issues of MODERN for some fresh ideas. Play around with the techniques and experiments you'll find described. Then submit your best shots to "I Tried It Myself." It's always fun to do something new and broaden your photographic skill.

There are no fancy rules for MODERN's monthly contest. While color work is not considered for these pages, any black-and-white print can win—and any reader may submit as many prints as he wishes.

What you shoot is entirely up to you, but—be sure to put all technical data, plus your name and address, on the back of each print. This should include lighting information, if you used flash or flood lamps. If you want pictures we cannot use mailed back to you, return postage must be enclosed. All contributions for "I Tried It Myself" are considered for use elsewhere in the magazine. Send your pictures to Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Ave., New York 10, N. Y.

"I tried it myself"

SECOND PRIZE \$15. Because Florence Rix of London, England believes in carrying a camera wherever she goes, she was able to catch this bit of humorous action at its peak. In order to protect her Rolleiflex from fine mid-afternoon mist and rain, she held it under her coat and clicked the shutter at $1/25$ second and $f/5.6$ on Plus X. Print was on semi-matte paper.



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**FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10**

◁ **\$25 FIRST PRIZE** goes to Keith Willey of Long Beach, Cal., who carried a 4 x 5 Speed Graphic on a 23-mile hike to get this backlit shot and, he adds, plenty of blisters. The exposure was made at 1/100 second, f/8, with light yellow filter, on Super Panchro-Press, Type B.

THIRD PRIZE \$10. "Armful" is the title of this picture by Kuo Yen Ng of San Antonio, Texas. While a spectator threw snow at the girl. Kuo shot at f/5.6 and 1/100 with Anniversary Graphic, yellow filter and Super Panchro-Press Type B. ▽



THIRD PRIZE \$10. H. C. Flotman of Amstelveen, Holland, kept an eye out for detail, then took this shot of a Dutch street sweeper. Exposure was 1/100 and f/11, with Flexaret and Ilford H.P.3 film.



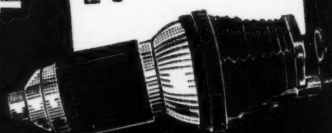
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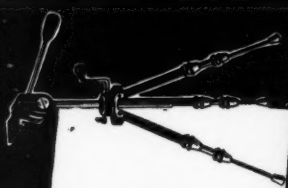
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ERGOL

(Continued from page 65)

working solution—by the time we got to the last three rolls there was no more Ergol left for replenishment so none was added. Yet there appeared to be little difference, if any, in the performance of the developer between the first and last rolls. As filter funnels were used for all pourings there was not too much sludge in the working solution bottle. The advantages in economy, storage and effort are obvious.

Ergol was designed to give maximum film speed, fine grain, and moderate contrast with full shadow detail. It was also intended to permit forced development of negatives exposed under adverse light conditions without losing too much of its fine grain, moderate contrast characteristics. Extensive tests with various types of 35mm films under varied conditions showed that the developer was remarkably successful in meeting these standards.

It would be ridiculous to assert that even with forced development of under-exposed films Ergol gave ultra fine grain results. But here are some things it did do when tested sensitometrically and practically.

Films given "normal" exposure and developed accordingly gave negatives that were full bodied, printed well on normal contrast grade paper, and when

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DON'T put small or medium-size flash-bulbs into house lamps and fire them with 110 volt house current. The higher voltage may cause them to explode. While manufacturers claim that some of the larger type bulbs can safely be fired on house current, the smaller bulbs are designed for firing only with battery current of 3 to 9 volts. Firing them on house current is dangerous. Besides they can't ordinarily be synchronized with your camera and must be used as "open flash." If you must fire large-type bulbs with house current, make it a rule to check with the manufacturer's instructions first. Some bulbs are made for that purpose.

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enlarged 10X showed sufficiently fine grain for any practical photographic purpose. There was no apparent loss of film speed. Sensitometric tests by skilled technicians showed that Ergol gave at least as high an effective film speed as Kodak D-76, which has long been regarded as the "fastest" of the standard developers.

It is no great trick to underexpose a film by two full stops and still get a good negative, particularly if the lighting is fairly even throughout the subject. However, if the underexposure is even more severe, and if the subject is not evenly lighted and there are important shadow areas it becomes difficult to get a good negative. The picture of the French horn player on pages 62 and 63 is a good example of what Ergol can do under adverse light conditions. The only illumination came from overhead lights in the concrete band shell on The Mall in Central Park, New York. Exposure was 1/40 sec. at f/2 on Super-XX. According to a careful Weston meter reading the correct exposure should have been about 1/5 sec. for the face. For the shadow areas it was impossible to get a reading on the meter. The film was developed for 7 min. at 77°—moderately forced development (see chart page 65), but in an 11 x 14 straight print on normal contrast paper grain was not objectionable, there was no blocking up of highlights and there was plenty of shadow detail.

Tests showed that Ergol produced the best results where it was needed most—with the high speed films. Even with extreme forced development of Super-XX the contrast remained moderate, shadows showed very good detail and highlights did not block up objectionably. There was no noticeable chemical fogging. There is no denying that when development was forced to the limit there was plenty of grain showing. However, grain is less of a problem in those conditions than is blocking up of the highlights and lack of shadow detail. With Plus-X, forced development produced much higher contrasts than

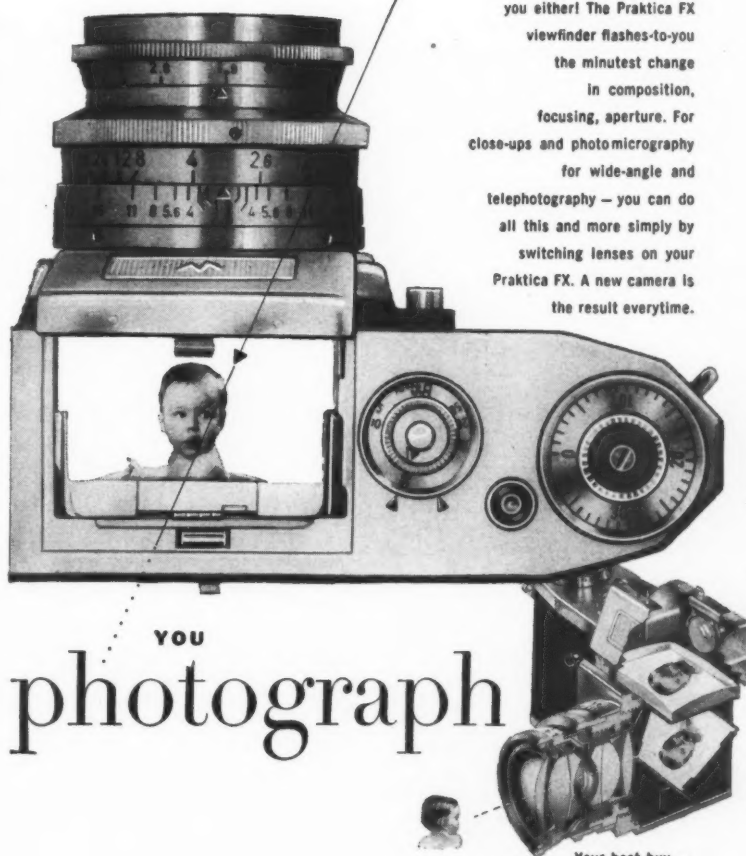
(Continued on next page)



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the most popular color process of all!
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ERGOL

(Continued from page 119)

with Super-XX or Ilford HP3. Where the subjects were flatly lighted this was not bad, but where there were deep shadows the contrast became excessive.

The developing times that are given here are for 35mm films. As with all technical information of this kind your own particular exposure and developing techniques may make it necessary to alter them slightly. It is believed that these times would also work pretty well for roll films, but there has not been enough done with such films to give reliable data. However, these times are a good basis for your own experimentation with Ergol.

Ergol is not being marketed as one of these developers that permit 25X enlargements without grain. Yet even with moderately extended development graininess is not objectionable. Nor is it being evaluated in this article as a super developer endowing ordinary films with supernatural speeds. As with any developer, Ergol can produce an image only where there has been an exposure. You cannot proceed to rate Super-XX at Weston 600, expose for a small highlight area and expect to get deep shadow detail and ultra fine grain also. Nevertheless, its combination of high film speed, fine grain, and moderate contrast, plus its amazing keeping qualities and staying power mark Ergol as something extraordinary.—John Wolbarst

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WHAT'S AHEAD?

by LLOYD E. VARDEN

The amateur color photographer becomes quite elated when his pet shot wins an award and is chosen for publication. Too often, though, he finds himself in the position of having to "explain" what a beautiful picture it is, rather than letting the picture speak for itself, because the reproduction is in black-and-white. At first he considers it thoughtless stupidity for anyone to run a color photograph in monochrome. When he learns how much more it costs to print a picture in color than in monochrome he becomes a little more tolerant, but he still isn't happy about the result.

New Process for Color Printing

The high cost of color reproduction has been a serious retardant to the widespread use of color illustrations in publications. This is particularly true

for low circulation periodicals, instruction manuals and books, salon catalogues, etc. But even the large circulation photographic magazines are not able to use color as freely as they wish, and are sometimes forced to illustrate articles on color photography entirely in black-and-white.

A new graphic arts color printing process to be introduced commercially sometime in the future will help alleviate the bad situation existing today. The process was developed by the Eastman Kodak Company and is called the Ektalith Process. It is a lithographic process which can be used for either monochrome or three-color printing, and elaborate press equipment is not required. What's more, the quality is excellent and costs far less than other methods for short runs of a few thousand.

The system for color reproduction by the Ektalith Process is based on the exclusive use of 35mm color transparencies. According to Dr. Walter Clark of the Kodak Research Laboratories, standardizing the system in this and in other ways ensures minimum costs, without any real loss in flexibility.

Although the process is still in the experimental stage, it has been used successfully on a trial basis for actual illustration of articles in periodicals and books. The examples shown in the 1952 Penrose Annual are superb, and were printed with only three color

(Continued on page 122)

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WHAT'S AHEAD

(Continued from page 121)

inks. In other words, the usual black printer is completely eliminated. And by using a 266-line screen the printed image appears visually like a continuous tone image.

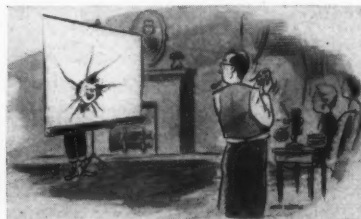
In the process a special cellulose acetate sheet is employed instead of sensitized metal for producing the press plate. Registration presents no undue problems even on the small Multilith press used for the test runs. The screen-separation negatives from which the press "plates" are made can be routinely produced by a small staff of workers who simply follow a standardized step-by-step procedure. A contact screen is utilized instead of the more common halftone camera screen.

A special color separation camera, which is based on a 35mm projector, permits rapid production of the separation screen negatives. The color transparency is bound with a single black and white mask and is projected onto a sheet of panchromatic Kodalith film in front of which is the contact screen. The three exposures are made in succession through the Wratten tri-color filters 47B, 61 and 25. All three separations are exposed on different areas of the same sheet of Kodalith film, which is subsequently developed for 2¼ minutes in Kodalith developer. The special cellulose acetate sheets are then exposed to the screen separations and chemically treated to produce the lithographic printing surface image.

One great advantage of the Ektalith Process is that the set of printing inks selected for it so closely approach the ideal requirements that only one color correction mask is required, with no black printer being necessary.

Several hundred different subjects have been printed with the process in the Kodak Research Laboratories and, according to Dr. Clark, the yield of good-quality color reproductions has been very high. From the experience gained so far it appears that a three-man crew could turn out on the average ten subjects a day, including the press printing of several thousand copies.

The immediate applications for the Ektalith Process in color reproduction are obvious. The full advantages of the process, however, probably will not be felt until it is adapted to larger presses and put into the hands of the commercial printer.—THE END.



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*8TH CHICAGO (ILL.) INT. PHOTOGRAPHY EXHIBITION, NATIONAL HISTORY MUSEUM, E. ROOSEVELT AND S. LAKE SHORE, CHICAGO.

Closes January 17. Exhibit, February. Fee, \$1 for 4 prints or slides. Write Julius Wolf, 14320 So. Michigan Ave., Chicago 27.

*4TH WORCESTERSHIRE (ENGLAND) INT. SALON OF PRINTS AND COLOR SLIDES

Closes February 11. Exhibit, March 7-28. Fee, \$1 for 4 prints and/or slides. Write Sec'y, Camera and Cine Club, 16 High St., Worcester, England.

*9TH CANADIAN INT. EXHIBITION OF COLOUR PHOTOGRAPHY, TORONTO, ONT.

Closes February 11. Exhibit, March 4-6. Fee, \$1 for 4 slides. Write W. J. Blackhall, Toronto Camera Club, 2 Gould, Toronto.

*IPSWICH AND DISTRICT (ENG.) INT. PHOTOGRAPHIC EXHIBITION

Closes February 16. Exhibit, March 16-26. Class A, Pictorial, Portrait; B, Natural History; C, Color Prints and slides. Write R. S. Turner, 27 Tuddenham Rd., Ipswich, England.

*40TH ANNUAL PITTSBURGH (PA.) INT. SALON OF PHOTOGRAPHIC ART

Closes prints February 25, slides March 4. Fee, \$1 for 4 of either. Write Walter F. Kneeland, Sec'y., 3658 Perrysville Ave., Pittsburgh.

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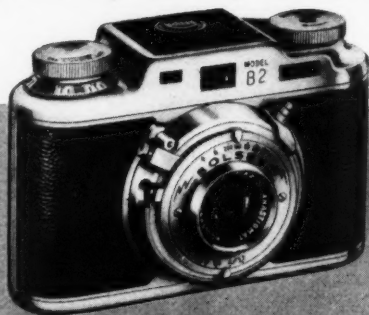
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BOOK REVIEW

MR. PICTURE WRITES A BOOK

A review of Wilson Hicks' *Words and Pictures*, an introduction to photojournalism . . . by John R. Whiting

At first glance it might seem that Wilson Hicks' *Words and Pictures* is addressed to a small group:

Those with a professional interest in magazine and newspaper photography.

Those with a professional editorial interest in the use of informational photographs.

Those whose creative photographic thinking is ready for branching out.

Those whose photographic hobby might be enriched by a better understanding of photographic journalism as Mr. Hicks (who was Executive Editor—really picture editor—finder and developer of photographic talent for *Life* for 13 years) views it.

By the time all the people above are added together our small group has grown to medium-sized proportions, after all. And if you place yourself in that group, you had better be prepared for some hard work when you tackle *Words and Pictures*, for it is a book for working, not amusement. Merely reading it is worth about the \$5 it costs; the application of some of its ideas to your own photography will pay dividends far beyond your original investment.

The particular thing which Wilson Hicks did in the photographic world was this: he found, trained, brow-beat, coaxed, loved, worried, hindered, and helped to fame more top-rank photographers than all the rest of anybody combined. If you want to know what kind of thinking about photography and photographers goes on in the mind of such a handler of talent, the reading of this book is a good place to start. You will learn how almost unbelievably complex the creation of photojournalism was. For it wasn't just doing the monumental job which Hicks did with

photographers. At the same time he was doing that, he was also putting forth on a great moving belt a continuous stream of news pictures, people stories and photographic essays. From these stacks of prints, the editors of *Life* assembled the picture magazine that changed modern journalism, and revolutionized the photographic taste of amateurs as well as professionals.

"I have concerned myself mainly with the techniques of photojournalism as *Life* applies them," says Hicks. So, when you read this book do not be surprised if you get the impression that a photojournalist travels with a retinue of reporters to take his notes, lackeys to carry his cameras, and attends staff meetings at which fifteen Great Editorial Minds work out carefully considered eleven-page layouts with his pictures. It is good to see a closeup of this part of the world; you'll learn more high up in Radio City with the first class minds of Mr. Hicks and Mr. Luce in this book than you will by reading about that practical portrait studio fellow down on Main Street in South Awkward, Nebraska. But it is also well to keep in mind that more photographers earn their living on Grub Street than on Fifth Avenue.

"The photographer has the three basic tools of mind, eye and hand; then he has his camera. It is to the problem of how the photographer uses his camera to state facts and ideas and describe emotions in pictures, not to expose, develop and print photographs that I have addressed myself," says Hicks. If you are a shutterbug, goodbye now. You can see that this is a book on how to

(Continued on page 126)

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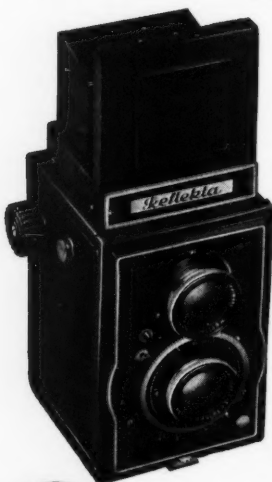
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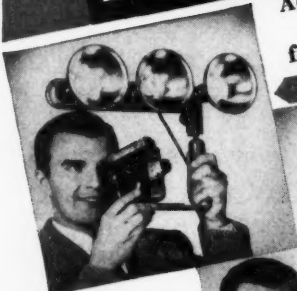
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MR. PICTURE

(Continued from page 125)

see and think, not how to connect wires or rub charcoal on prints.

"In journalistic print, the firsthand account which comes closest to the actuality of an event is the picture story; good headlines plus good photographs, plus good captions." In this key point of the author you find a rather iconoclastic implication; the picture is not everything—it often needs a thousand words to go with it. In the first section of the book, Hicks sets down the best analysis yet of the essential difference between words and pictures—how they help each other, how they can best be used together. You cannot understand

PHOTO © TIME, INC.



Among the many fine photographs in *Words and Pictures* is this one by W. Eugene Smith. The author quotes Smith: "If I have a 'secret' in the taking of pictures, it is anticipating the psychological moment. I once waited an hour to see the most significant expression come over the face of Clement Attlee." Attlee, then prime minister, was watching British election returns in 1950 when the Laborites were losing.

how to get full mileage out of informational photographs, until you learn what Hicks has to teach on the subject of words and pictures.

If you buy this book, you get a pass that lets you sit in on a two-day picture-layout session backstage at *Life*. If you read intently, you will find below the excellent surface narrative account wonderful bits describing the power relationships in the pressurized world of Luce. You'll see medium-sized minds

trembling at the joyful chance to pass the time of day with the Managing Editor. You'll pick up a dandy lot of *Life*-jarg that can enrich your vocabulary (from now on you can talk this slick magazine slang instead of the newspaperese of *The Front Page*—and it's about time there was even this half step upwards).

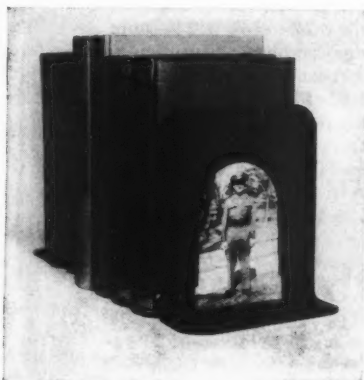
The picture editor reminisces

Mr. Hicks, who may some day be known as "Mr. Picture," is at his most enjoyable in the long, long section called "The photographer." Here he is the famous picture editor reminiscing, and it's a lot easier to follow, though no less important, than his cogitation on art, philosophy, psychology and all that. He even takes you into a picture-by-picture phase description of the amateur's changing taste in subject matter, in which you'll find yourself coming and going. If you're beyond the reflections-in-water-at-night stage, you're still coming. Truly, Wilson Hicks on photographers is something you can use to improve your own pictures.

There are a lot of photographs in this book—as many, and as good as you could reasonably expect. Yet to get the most out of this kind of book, you need to have several thousand other pictures. If you're really interested in photography, you have them: in your memory of countless stories in *Life* and other magazines, in your own experiments, in the opportunities that are all around you for tomorrow's pictures.—THE END

HOW TO DO IT

Attractive photo book-ends can be made by inserting a small portrait or snapshot in the opening of an ordinary



metal book-end, as shown. After cutting a piece of glass to size, tape the photo and glass to the back of the metal. The book-ends may be finished by enameling and desired color.

—John J. Rea

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If you are a member of the Army, Navy, Air Force, Marine Corps, or Coast Guard, and have entered a picture in the 4th Inter-Service Photographic Contest, you are eligible to win one of the valuable photographic prizes listed on this page. MODERN PHOTOGRAPHY is offering these prizes and you don't have to do a thing to get one except to be among the winners in the Contest finals which will be judged in Washington, D.C., next Spring.

According to the Contest rules, there will be seven winners in the black-and-white class and three in the color division. To each of the first prize winners in both the black-and-white and color classes MODERN offers a choice of one of several world-famous cameras. If you win, you can pick any one of the fine pieces of equipment listed here, and it's yours with no strings attached. Second and third prize winners in both classes get their pick of one of four excellent cameras. The other four winners in the black-and-white division will have their choice of helpful, valuable accessories, or \$25 worth of film to fit their cameras.

Although MODERN PHOTOGRAPHY is offering these prizes, the magazine will have no part in the judging or administration of the Contest. Permission granted by the Department of Defense to award these prizes does not imply endorsement of this magazine by the Department of Defense.

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prize

choice of

2nd
&
3rd
prize

choice of

Rolleiflex—2 1/4 x 2 1/4 twin lens reflex with Schneider Xenar lens.

Linhof Super Technika—4 x 5 press and view type with rangefinder, one lens.

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Canon IV, Contax IIA or Leica IIIf—top quality 35mm miniatures.

Bell & Howell turret movie camera—8mm Model 172A or 16mm 200T.

Graflex 22—2 1/4 x 2 1/4 twin lens reflex, brand-new successor to Ciro-flex.

Kodak Signet—Eastman's finest 35mm camera.

Century Graphic—2 1/4 x 3 1/4 press type.

Revere turret movie camera—8mm Model 89.

4th to 7th prize choice of

Weston Master exposure meter; Norwood Director exposure meter; Quick-Set tripod; Diamond Pak-All gadget bag; \$25 worth of black-and-white or color film.

FOX TALBOT

(Continued from page 89)

Institution in London. At the close of the regular Friday evening lecture on January 25, Professor (afterwards Sir) Michael Faraday announced that examples of Daguerre's work could be seen in the library, as well as the invention of Talbot. "No human hand," Faraday said, "has hitherto traced such lines as these drawings display."

A few days later Talbot wrote to Arago, stating that he was going to file with the Academy a formal claim of priority over Daguerre. He added that he was busy at the moment drawing up an account of his process, which would be read at the Royal Society in London on January 31. He sent identical letters to Jean-Baptiste Biot and Alexander von Humboldt who, with Arago, had seen Daguerre's invention and stood ready to verify his discovery.

The report was titled, "Some Account of the Art of Photogenic Drawing." Talbot told the circumstances under which he made his discovery, described the results, and explained how it could be used. He mentioned camera pictures, and made quite clear the principle of the negative and positive in his description of how engravings could be copied by placing them face down in contact with the sensitive paper in bright sunlight. . . . By this method, the lights and shadows are reversed, consequently the effect is wholly altered. But if the picture so obtained is first *preserved* so as to bear sunshine, it may afterwards itself be employed as an object to be copied; and by means of this second process, the lights and shadows are brought back to their original disposition." He visualized this as a technique for making editions of facsimiles. If positives were rare in 1839, it was because of technical difficulties. Years later Talbot explained, "in the commencement of the photographic art, it was a matter of great difficulty to obtain good positives, because the original or negative pictures, when exposed to the sunshine, speedily grew opaque, and consequently would not yield any positive copies, or only a very few of them."

When this report, as printed in *The Athenaeum*, was received by the French Academy, Biot complained to Talbot that he had not given any specific indication of how his photogenic paper was sensitized, and went on to say that Daguerre was ready to tell the Academy exactly how his light sensitive paper—which Daguerre claimed he had invented years ago but had abandoned—was made. Talbot then sent Biot a letter with complete working details, and submitted a similar report to the Royal Society which was read on the night of February 21.

(Continued on page 130)



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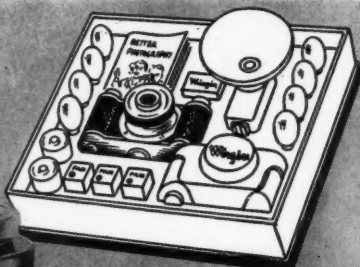


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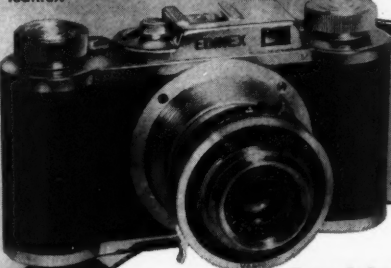
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29⁹⁵

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FOX TALBOT

(Continued from page 129)

From these reports, the world learned how to make paper light sensitive by treating it first with salt, and then with silver nitrate. And, what was more important, how to desensitize the prepared paper after exposure by soaking it in strong salt water or potassium iodide solution. The latter chemical reacted with the silver chloride remaining in the unexposed areas to form silver iodide which, when formed with an excess of iodine, is relatively insensible to light.

But only relatively. Although Talbot boasted that his photogenic drawings were "absolutely inalterable by sunshine," they were not permanent. To his dismay they faded on prolonged exposure. His good friend Sir John F. W. Herschel showed him a better way to fix the pictures.

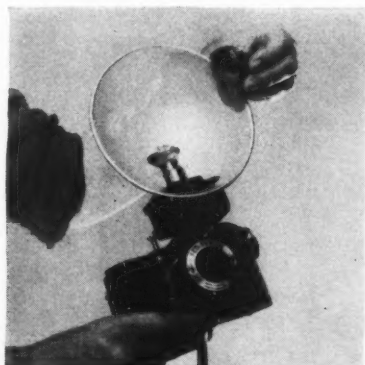
Herschel had just returned to England from four years of intense astronomical work at the Cape of Good Hope while the processes of both Daguerre and Talbot were yet secret. He at once resolved to solve the puzzle. In two days he succeeded. He made paper light sensitive and after exposure dissolved the unexposed silver salts in hyposulphite of soda. Herschel had discovered this chemical (now known as sodium thio-sulphate except in the dark room, where "hypo" persists) in 1819, and had noted its ability to dissolve silver salts. Talbot sought his friend's permission to publish this improved fixing process. Herschel gave his consent in a letter in which he used the word "photographed." In a footnote he pointed out that the new word was less clumsy than Talbot's "photogenic."

For the next months the magazines were full of "the new art—photography." From all over the world came claims of priority, many of which Talbot answered. He sent samples to scientific friends at home and abroad. The Italian botanist Antonio Bertolini put the photogenic drawings and letters Talbot sent him in an album, which is now in the Metropolitan Museum of Art, New York. Most of the pictures are negatives made from dried flowers (*middle, page 89*) but there is one positive print, measuring 6 1/2 x 7 in., of Lacock Abbey, made from a camera negative (*bottom, page 89*).

In August, the British Association for the Advancement of Science met at Birmingham. Talbot exhibited ninety-five of his photogenic drawings there. They were divided in the catalogue into four classes—negatives made by putting objects in contact with the paper, positives from this type of negative, camera pictures both negative and positive, and photomicrographs.

If Talbot had intended to talk about his photogenic drawings, he did not do so. For just before the meeting the French Government, at long last, published Daguerre's technique. Although the secret was known only one week, Talbot reported on the new invention, and announced that he had already taken daguerreotypes. The process proved to be quite different from his own. The light sensitive material was silver iodide, formed by treating silver plates with iodine fumes. No visible image appeared during exposure, but when the metal plate was held over heated mercury, the picture appeared. It was fixed with hypo, washed, and dried. The bare, highly polished silver of the plate represented the shadows. The whitish amalgam left by the mercury represented the highlights. Held so that a dark field was reflected by the bare metal, the image appeared in positive. Unlike Talbot's two-step process, which produced a negative that could be used to print any number of positives, Daguerre's one-step technique produced only one picture per exposure. Talbot—ever the scientist—reported that, while experimenting with the materials Daguerre used, he had noticed that rings formed around a particle of iodine on the silver plate. On exposure to light they changed colors. (Editor's note: The second part of "H. Fox Talbot, Esq." will appear in the next issue of MODERN PHOTOGRAPHY.)

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DON'T use bare fingers to remove a flashbulb after firing. Not only is the bulb very hot for a few seconds after flash, but the neck is often weakened. If you yank the bulb out you may wind up with a jagged piece of glass in your hand, while the base and stem of the bulb remain in the gun socket.

Make it a rule to use the bulb ejector on your gun—or if your gun has no ejector, to use a handkerchief in case the bulb breaks. Be sure to wait a few seconds after flash so you won't burn your fingers. Should the bulb break, use a glove or handkerchief while you remove the remaining parts.



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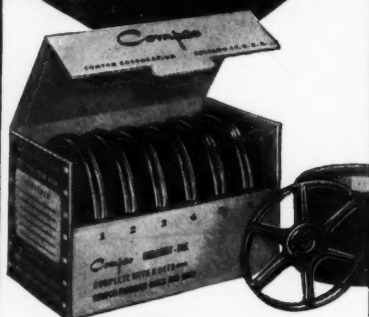
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NEW ELECTRONIC FLASH UNITS: MODERN TESTS TWO UNDER \$35

Two new electronic flash units selling for less than \$35 have been examined and tested exclusively this month by MODERN. This is the first information on these units to be published anywhere. One unit, the Lumax 1953, is of particular interest since it weighs but 3 pounds and works on four ordinary photo flash batteries. The Crown Labs unit is less compact but can be converted to operate on alternating current, or as a slave unit, or the power may be increased. Here is what MODERN found:

The Lumax 1953

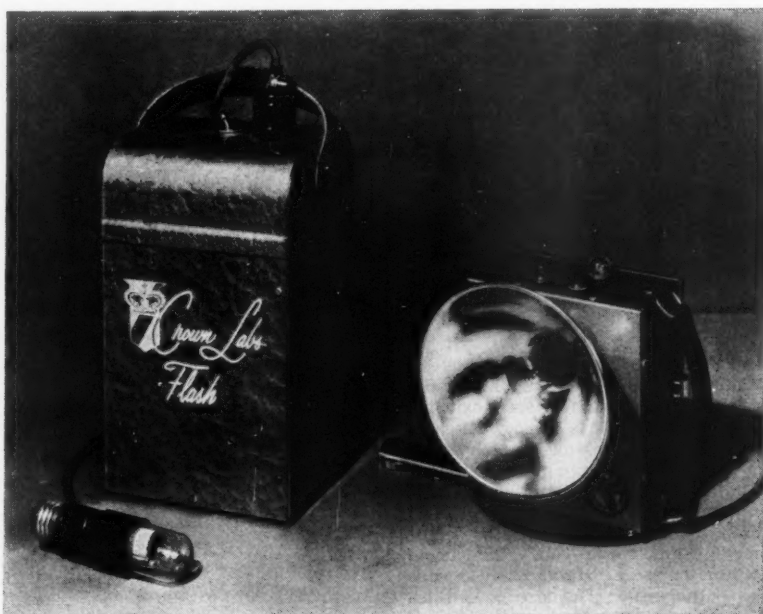
The Lumax 1953 electronic flash unit (*right, below*) is manufactured by the Lumax Manufacturing Co. of 489 Sixth Ave., New York 11, N. Y. It fits your camera like an ordinary flashgun, by means of a bracket which screws into your camera's tripod socket. A synchro cord connects the flash terminals of your camera to the unit. A leather carrying handle can be switched to either side of the unit depending on which side of your camera you intend to mount it.

The Lumax is completely self-contained. Four standard D-size photo flash batteries (15 cents each) fit into the case and deliver upwards of 150 flashes.

They can be changed in a matter of seconds by unhooking the back of the unit via a single catch. The flash batteries are inserted into a long narrow slot. The working parts of the unit are completely sealed off by a plate. The entire unit, batteries, case, flash tube and reflector, weighs but 3 lbs.

To begin MODERN's tests, the black switch atop the unit was turned. The unit began a low hum. In 12 sec., the neon indicator atop the unit lit, indicating that it was ready to fire. It was fired manually by pressing an open flash fire switch atop the unit and was ready again in 12 seconds.

The Lumax was then attached by a bracket to an Exakta VX. The synchro cord was connected between the female plug atop the unit and the Exakta's electronic flash terminals. A number of test rolls were run through the camera using the unit. All were shot at 1/25 second at distances of six to 20 feet from an average subject. Both Plus-X and Super-XX were used. Lens openings ranged from f/2 to f/22. The Lumax unit flashed consistently at about 1/1000 sec. for more than 100 negatives with recycling at 12 seconds. The films were processed in various developers. Results indicated that average negatives with a



The Crown Labs Electronic Flash Unit, *left*, weighs 6 lbs. and costs \$19.95; batteries are \$11.40 extra. Purchaser must supply his own synchro cord and reflector unit. Lumax 1953, *right*, weighs 3 lbs. and costs \$29.95. Synchro cord and bracket are extra.

full range of shadow detail could be had using a guide number of from 120 for slow films in fine grain developer to 220 (about that of a No. 5 flashbulb) using a fast pan film in a higher energy developer. No tests were carried out with color film although the manufacturer claimed a guide number of 25 to 30.

Lumax analyzed

The unit was then turned over to an impartial electronics expert who said the unit was of good workmanship and design. He said that it was one of the safest units he had ever seen; according to him it was almost impossible to receive an injurious shock without tearing the unit to pieces. He explained that the unit hummed and took 12 seconds to recycle because it was necessary to push the low voltage up to 900 volts before the flash tube could be fired. The vibrator inverter which works in this boost produced the hum.

The unit's reflector was examined by the same expert. Its illumination was found to be even. A beam of 60 degrees was spread and no hot spots were found. The flash tube, a G.E. FT 110, was covered by a glass sleeve which, it was said, causes less light loss than a plastic shield which might discolor after some use.

When the unit was returned to MODERN it had been flashed well over 150 times but was still going strong on its first set of batteries.

Available accessories include mounting brackets, synchro cords of various lengths for all cameras with built-in flash of X (zero delay) type and synchro switches for all other cameras having cable release sockets. The Lumax unit, with either a General Electric or Kemplite tube, sells for \$29.95.

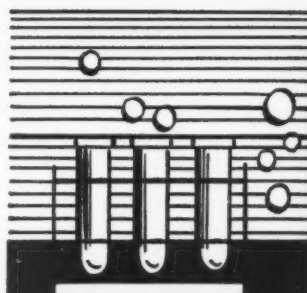
Crown Labs Flash

The Crown Labs Electronic Flash (*extreme left*) is manufactured by Crown Labs Photo Flash Equipment, 880 Bergen Ave., Jersey City, N. J., weighs six pounds and consists of a battery case, Kemplite flash tube, flash tube connecting cord and threaded flash tube socket which fits into the socket of a standard flashgun. The buyer must supply his own synchro cord and flashgun unit.

The unit charged in about 6 seconds after the switch atop the battery case was thrown. Full capacity flashes of 1/1000 sec. could be had at 6 second intervals with completely silent operation. There is no neon indicator.

With the reflector used (which was not designed efficiently for the tube) MODERN's tests, similar to those carried out on the Lumax, indicated that a guide number of 120 was possible with fast pan film and high speed developer.

The unit however was slightly difficult
(Continued on page 134)



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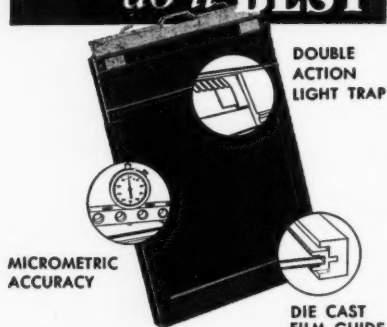
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ELECTRONIC FLASH

(Continued from page 133)

to handle since the strap attached to the battery case does not allow it to be carried over the shoulder. (A shoulder strap is available at extra cost, however.)

The electronic flash expert said that the case, tube and electronic parts were of a good quality. He advised that the batteries would last for at least 3000 flashes if used within their shelf life—1 1/2 years. Changing the batteries, according to the instructions that come with the unit, is relatively safe, the expert said, since the high voltage parts of the system are difficult to reach. He added that the unit was of such simple construction that there was virtually nothing to go wrong with it.

Reflector choice important

The most important consideration, the expert explained, is the choice of a reflector. The amount of light available and the guide number attainable depend upon this factor. Only experimentation with your own reflector could give you the proper guide number to use with your equipment.

The Crown Labs unit costs \$19.95. Batteries (available from the manufacturers) are \$11.40. They will be installed free of charge on request if purchased from Crown Labs. Accessories available include slave adapters, alternating current power racks, reflectors, and condensers to boost the light output. —H.K.

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DON'T leave flashbulbs lying around where children can get at them. Make it a rule to put each old bulb back in its original carton immediately after use—and to keep all bulbs safely out of child's reach. Used bulbs break easily and are dangerous playthings. But even unused ones can seriously cut a child whose first impulse is to taste, and then beat them together.

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MODERN PHOTOGRAPHY

A DIFFERENT CARD

(Continued from page 66)

their sides, as shown with the Rolleiflex (page 66). If the film goes from right to left shoot them upside down and in reverse, as shown for the Argus C-3 (page 67). If it goes from left to right, then shoot the letters right side up, in their normal reading order. It's just as simple as that. And if you want to see how the camera turns letters 180 degrees around, look at them through the back of your unloaded camera, with an improvised ground glass. A piece of thin white paper taped firmly over the open back will do the trick, with the camera on Bulb or Time.

There's nothing difficult or expensive about closeup lenses either. Complete instructions come with each attachment. However, the kind you'll need will depend on the size of your letters, and how many of them you want on each frame. Your letters can come from a number of sources—movie titling sets, the local five and dime store, or you can even make your own. Within limits, the larger the letters on each frame, the better. Then anytime you want to make a group of letters such as PULL or FROM smaller, you need only back off with the camera until they are the right size.

Here are a few tips for getting the best possible results. Make sure your tripod is steady, and that the camera is parallel to the letters. The card will look best if the letters are well centered on your film. However, since many cameras have no parallax correction for shooting at distances under 3½ feet, take a straight stick, or steel rule, and hold it at right angles to the background. Place one end of the stick in the center of your lettering, and move the camera slightly until the other end of the stick is in the exact center of the taking lens. After centering your letters, place two flood lights at 45 degree angles on either side of the camera. Then you're ready to click, via cable release, on this new idea.

Once you've developed your "master" negative, the number of prints you make depends entirely on your energy, and the length of your Christmas list. To prevent film strips from curling each time you place them on a sheet of enlarging paper, tack the ends onto a piece of plate glass with cellulose tape, emulsion side out. Then place glass and film on the sheet, in the usual emulsion to emulsion way.

Don't say "Well, that's a fine idea for somebody, but I haven't saved enough spools and cartridges to do it." If your mailing list is long, you should be able to buy extra spools and their cardboard containers from your local photo finisher. The containers need only to be wrapped and tagged, to make good mailing boxes. Then your different Christmas cards will be on their way.—C. A.

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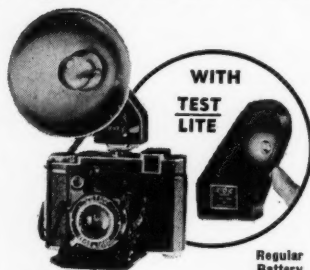
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the Camera Clubs

by **MABEL SCACHERI**



When the Christmas season comes around, the program committee, or social committee, of your camera club begins to ponder: Shall we or shan't we have a Christmas party at the club? At the end of the pondering the club usually has the party.

That's a good idea, too, if you don't make things so fancy and fussy—that everybody has to work hard at a time when nobody has much time to spare. I am all in favor of the custom of getting up Christmas decorations early in December and taking them down a week after New Year's Day. Thus you have a full month to enjoy the bright trimmings, and you get the wreath hanging and glass ball tying done early, before people are really rushed.

Sometimes the club hangs prints on winter and Christmas themes, to decorate the walls, or at least bases its monthly print contest on this subject. Or, you may rent a Christmas movie and project it for the party. Other

crowds prefer a dance, or carol-singers, or just a plain gabble-gobble affair with buffet refreshments.

Any club party gets along better, as you know, if there is some jovial guy to act as spark plug or informal master of ceremonies. If you do have a club Christmas party, I hope you have one fat, jolly member to rig up as a merry Santa Claus. It is too much to hope that he could also play a guitar and lead the gang in warbling "Jingle Bells" and "We Three Kings of Orient Are". But possibly some other member can bat the piano keys, or squeeze an accordion. Group singing at intervals can pep up those moments when things are liable to lag.

Many clubs put on a contest, with simple prizes, for the best shots taken at club parties with prints brought in at the first meeting after the party. Other clubs think that "Operation Flashbulb" rather gums up the hilarity, because people can get pretty grim

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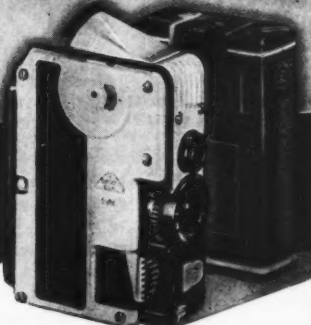
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when they are shooting pictures for a contest. You know your crowd, so you decide about this point.

I do think that any gay Noel festivities by the club ought to come along fairly early. The worst time is, no doubt, that week between Christmas and New Year's when everybody really gets partied into a frenzy. That's one reason your club might prefer an early December field trip—especially if you are located in a part of the country where there is snow, and you can shoot fine winter scenes.

Also on the agenda

If you have quite a few members who are rather vague on flash photography or any kind of indoor shooting, December would be a good time for an instruction session on this subject. Almost everybody does shoot some pictures of Christmas at their house. Do I need to tell you how awful such pictures usually are? A good demonstration of do's and don'ts in this type of photography should make many of the less experienced members very glad they joined the club.

Another suitable theme for a December meeting would be child photography. Children provide fine facial expressions at Christmas time, if you use reasonable gumption about lighting and background. Flat flash, heavy shadows, no roundness, dark hair merged with wall shadows. Yipes! You know the things which can happen. Start out by placing lights for the first color shot of your child according to MODERN's article on page 79, "Take This On Christmas Day." If you have other problems, discuss them at your club meeting, and figure out ways to solve them before you shoot.

Some do's and don'ts

* This holiday season is obviously a poor time for business meetings, or voting by the members on any matter of policy. Skip all that stuff until life has simmered down again. If you have any equipment to buy for the club you will of course wait for post-holiday prices. Camera store people are in a better frame of mind along in January.

Most likely I don't need to tell you that, if you have some members delinquent in paying dues, December and January are not good months to go after them. Put the bee on these fellows in November, or very early in January, before the pocketbook is thinned down to gamma .2 or less.

Whatever you and your camera club pals do this Christmas, I hope you find that photography adds a whole lot to your enjoyment of the season, in helping good fellows get together and in recording the gayety so that the memory can linger. Take it easy, friends. We Americans are famous for tearing into things too hard. That is fine in fighting wars, but when it comes to having a good time, let's not work up a tension. You know what tension can do to shutters, when you leave them set too long at 1/500. A happy holiday to you all.—THE END

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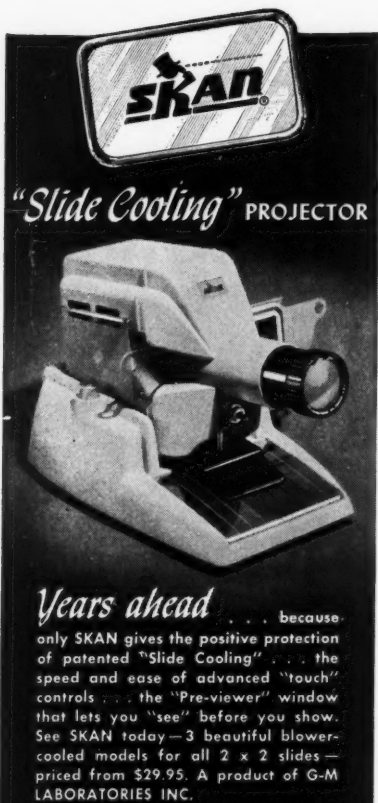
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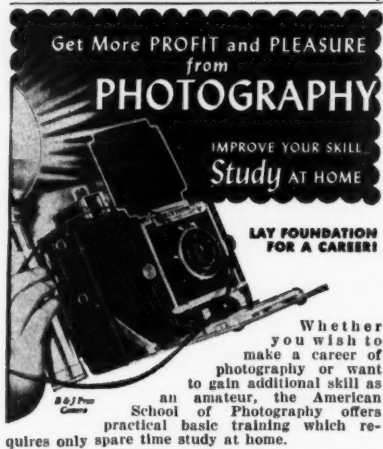
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DOROTHEA LANGE

(Continued from page 76)

people in these camps were very difficult to photograph. "Their roots were all torn out," says Miss Lange. "The only background they had was a background of utter poverty. It's very hard to photograph a proud man against a background like that, because it doesn't show what he's proud about. I had to get my camera to register the things about those people that were more important than how poor they were—their pride, their strength, their spirit." Page 69.

The F. S. A. begins

The Government reports which featured her work created such a stir that they greatly encouraged the gathering together, under Roy E. Stryker, of perhaps the most impressive unit of photographic talent ever to gladden the heart (or gray the hair) of a single employer. This was the Farm Security Administration's celebrated bunch. From this group's work has come material for books, magazines, newspapers, for exhibitions and Government presentations, for use by Congress, by administrators, and by information services abroad. Miss Lange's work for the F.S.A. took her into every part of the nation but New England, and she gratefully speaks of the years she put in with it as "the greatest education I could ever have been given by anything or anybody." Most of her time, however, was spent in the southern sections of the country, rattling from state to state at breakneck speed (in one summer alone she ran up 17,000 miles on her speedometer) and turning out a volume of work for which the only word is colossal. Here she ran up against a problem she'd never encountered before. Up until then, most of her work had been done in areas where depression had shaken apart any form of social order. But in the South, a social order remained, and it held so tenaciously to those who lived under it that in order to photograph the people she discovered that she had to photograph the order, as well. "I couldn't pry the two apart," she says. "Earlier, I'd gotten at people through the ways they'd been torn loose, but now I had to get at them through the ways they were bound up. This photograph of the plantation overseer with his foot on the bumper of his car is an example of what I mean, and this one, too, of the hands holding a primitive hoe Pages 72, 73. In the first, I tried to photograph a man as he was tied up with his fellows, and in the second, a man as he was tied up with the land."

In 1941, Miss Lange was made a Guggenheim fellow, one of the few photographers ever to receive the honor. But the outbreak of the war compelled her to put aside the project (Page 77) she had

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only just begun, and in 1942, hired by the Government to cover the evacuation of Japanese-Americans from West Coast areas, she was plunged into one of the most intense experiences of her life as a photographer. "On the surface," she says, "it looked like a narrow job. There was a sharp beginning to it, a sharp end; everything about it was highly concentrated. Actually, though, it wasn't narrow at all. The deeper I got into it, the bigger it became. Today, I believe that a photographer could spend a lifetime taking pictures of a single apartment house and never exhaust the subject."

By the time she had photographed, in 1945, the United Nations Conference held in San Francisco, Miss Lange had already begun to feel the attacks of an illness which was later to nearly take her life. All through the dark days that led up to V-Day, she had been working, off and on, for the Office of War Information, and now the many years of strain were beginning to take their toll. If she were going to cover the Conference at all, warned her doctors, she was going to have to take it easy. "Take it easy?" she said. "How can a photographer take it easy?" Whether or not because of this spirited defiance, shortly thereafter she collapsed, and it was not until 1951, close to six years after she had been forced to put down her camera, that she was to get together the strength she needed to pick it up again.

Today's work

These days, back on her feet, Dorothea Lange lives in Berkeley, California, on a hillside of wild life and fruit trees which one of her young visitors, a city bred lad of ten, has described as "a little farm." On this property she has her studio, which was built just before the war, and which, in a way, is an eloquent expression of the purity of her passion for photography. Though comfortable enough, everything not essential to its operation has been austere sacrificed to broad expanses of uncluttered working space. Nothing in it—a narrow couch, a couple of work tables, a pair of canvas-backed chairs—could divert the attention or confuse the purpose. "That's the way I want it," she says. "This is where I work, not play."

On the walls of her studio, which she calls her "plant", Miss Lange has pinned a hodge-podge of clippings and reproductions, items which she remarks are later to go into her file of photographic images. "I pick them up everywhere," she says. "Some years ago, when I started this file, I didn't have the foggiest idea what I was going to do with it. Since then, though, it's supplied more than one person with the image he'd been looking for. The Museum of Modern Art used five or six of the things I'd

(Continued on page 140)

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DOROTHEA LANGE

(Continued from page 139)

collected in a recent show of theirs, called 'The Exact Instant.' Between the house and the studio is a distance of about twenty-five yards. It was her hope that the stretch of open ground would discourage the domestic interruptions which so often conspire to heckle professional ladies clean out of their professions, and in her case it seems to have worked.

Current exhibition

Today, Miss Lange is busy getting together material for an exhibition at the Museum of Modern Art in New York City. The show, which will include the work of five other photographers, is scheduled to open on November 25. This event announced a significant departure from her usual practice, which is to decline politely but firmly any invitation to exhibit. "I've always thought," she insists, "that before anything is shown it ought to be finished. By the time one phase of your work is before an audience, you ought to have gone on to the next." From this it is possible to deduce that some big changes are taking place in the kind of photographs she makes, and asked if the deduction is true, she points to a list of photographic projects with which she is currently involved. Among them:

Consumers
Life On This Place
Every Hour On The Hour
The Walking Wounded
A Circle of Friends
Ballet
Useful Women
Relationships

If all of these are not clear, Miss Lange will explain. The Walking Wounded, for example, is her name for photographs of the spiritually maimed, who, traveling the streets of every city, most people give less attention than they give a man with a carbuncle on his neck. Ballet refers to a series of photographs in which she is trying to capture the beauty of movement in everyday affairs—the lifting of a baby, the combing of hair. Relationships—well, those are the key. "In the past," she says, "events have always played a major role in the work I've done. First there was the depression, then the dust-bowl, then the war. All of these were big, harsh, powerful things, and it was related to them that, as a rule, I tried to photograph people. Now, however, I'm trying to get at something else. Instead of photographing men in relation to events, as I have, today I'm trying to photograph men in relation to men, to probe the exchanges and communications between people, to discover what they mean to each other and to themselves. Usually, too, I'm trying to do this

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in the most ordinary, familiar, usual kind of way. By this I mean the relationships of a gardener to the planting season, or of a young father to his first-born son. Pages 14, 72. Sometimes, as they were here, these relationships can be comic, sometimes moving. But almost all of them are very subdued and subtle, things you have to look very hard to see, because they have been taken for granted not only by our eyes but, often, by our hearts as well."

She helps others

Encouraged by others, during the early days of her career, Miss Lange in turn encourages those who would be photographers today. This takes time and energy, but these she offers not as generosity but as debts, and in a spirit which leads directly to the heart of her position both as woman and as artist. To her, at once the most precious and the most wasted of human endowments is that of human experience. She laments the fact that man is so imperfectly designed that he cannot inherit the experience of his father as he inherits his father's name. And in her photographs, she is doing what she can to assure such a legacy. For what it is worth, she is trying to preserve for the use of other people the experience both of herself and of those who appear in her work, and in this can truly be called a member of that small group of photographers who, in the words of a second quotation she has pinned to her darkroom door, are "industrious persons who by (more or less) exact and scrupulous diligence and observation . . . save and recover somewhat from the deluge of time."—THE END.

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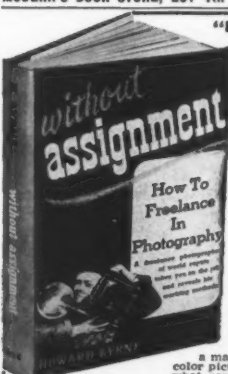


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BOLSEY B2, cf3.2, rf, bfl, mx	73.50	57.50	46.50
KODAK 35, f4.5			19.50
KODAK 35, cf3.5, rf, bfl			49.50
RETINA IIa, XENON 12,			
rf, bfl, mx	164.10	134.50	119.50
RETINA Ia, cf3.5, bfl, mx	67.50		
RETINA Ia, cf2.8, bfl, mx	84.50		
Zeiss Contessa, TESSAR cf2.8,			
rf, bfl, mx	214.00	128.75	

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ARGOFLEX EF, cf4.5, bfl			49.50
ARGOFLEX C, cf3.5, rapid	97.95	77.50	59.50
CIRIOFLEX G, cf3.5, w/flash, bfl			59.50
Kodak REFLEX I, KA, cf3.5,			59.50
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Kodak REFLEX II, KA, cf3.5,			
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KODASLIDE, 4X, Table Viewer, 2 x 2	49.50	39.50	34.75
KODASLIDE, Horiz, 150 W, 2 x 2	28.10	19.98	
KODASLIDE, 2A, 200 W, 2 x 2	52.80	39.95	22.50
KODASLIDE, Master Table Viewer	97.50	74.50	
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TDC, Model A1, 150 W, 2 x 2	34.75	28.50	
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DeJUR, Professional, Koolite 5 1/2" lens, 4 x 5	172.50	129.75	117.00
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FEDERAL, Model 210, 3 1/2" f6.3 35mm to 2 1/2" x 3 1/4"			22.50
FEDERAL, Model 315, Coldlite 2 1/4" x 3 1/4", f4.5	80.00	60.00	49.50
LEITZ, Facomat, 50mm f3.5, Varib	195.00		119.50
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without color head,	108.50	126.50	106.00

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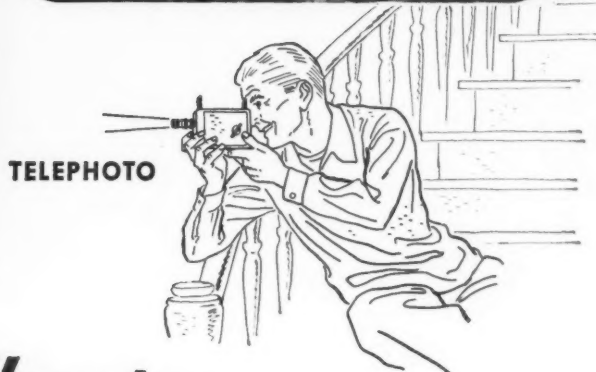
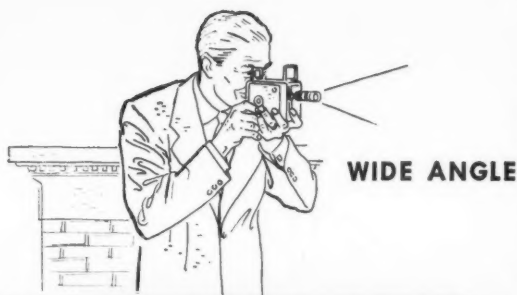
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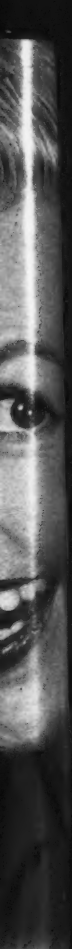
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